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INTRODUCTORY LESSONS
IN
ENGLISH LITERATURE

FOR HIGH SCHOOLS AND ACADEMIES

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PREFACE

THIS book is chiefly the outgrowth of experience and observation in teaching English to beginning classes. It is thought that the work outlined will give the pupil something definite to do during the preparation of the lesson, without encroaching upon the time that should be devoted to the recitation itself. By understanding the aim of the lesson, the pupil's mind, through previous application and awakening, becomes a fertile soil into which the seed of the teacher's thought and inspiration may fall and in due time yield an abundant harvest.

In choosing the literary selections the needs of the student for life and citizenship have received the first consideration, but the work required for admission to colleges has not been slighted. The aim has been to present types of art in order to furnish an apperceiving basis for future study and appreciation of literature. After a thorough training such as this book is intended to give, more advanced work can be taken up with confidence.

It is difficult to fix any absolute types or standards of literary art. But since certain classifications are common, the selections in this text have been arranged in such a way as to leave an impression of the kinds of literature as a fine art. The progress is from the easier and more interesting forms to the more difficult types, which require close application. The following outline may be helpful : —

Feathertop, short story (prose), narration and description, the ordinary and the miraculous ; *Sella*, short legend (poetic), the human and the superhuman ; *The Declaration of Independence*, important State paper ; *Michael*, narrative poem based on real life ; *The Ancient Mariner*, narrative poem based on supernatural occurrences ; Lincoln's *First Inaugural Address*, discussion of a problem in statesmanship ; *The Gettysburg Speech*, short public address ; *The Chambered Nautilus* and *To a Waterfowl*, spiritual interpretation of a particular fact in nature ; *A Forest Hymn* and *A Psalm of Life*, meditative, philosophic poetry ; *The Bunker Hill Monument Oration*, sustained oratory ; *Self-Reliance*, exposition ; *To A Skylark*, *A Lament*, *Highland Mary*, *The Bugle Song*, and *Crossing the Bar*, lyric poetry ; *The Merchant of Venice*, drama.

During the preparation of this text valuable suggestions have been received from teachers of learning and experience, especially Supt. W. H. Elson of Grand Rapids, Michigan, Dr. E. A. Allen of the University of Missouri, and Dr. C. A. McMurry of the University of Chicago, for which grateful acknowledgment is here expressed. Suggestions for the improvement of the book, which teachers who use it may wish to offer, will be most thankfully received ; for the single purpose of the authors is to advance the effective teaching of English literature in our secondary schools.

We wish to acknowledge our obligations to Messrs. D. Appleton & Co. for permission to publish poems of Bryant ; and also to Messrs. Houghton, Mifflin & Co., the authorized publishers of the works of Hawthorne, Holmes, Longfellow, and Emerson, for the selections from those authors.

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Truth is within ourselves; . . . and "to know"
Rather consists in opening out a way
Whence the imprisoned splendor may escape
Than in effecting entry for a light .
Supposed to be without.

— BROWNING.

INTRODUCTION

THE study of our literature has, during the last few years, reached the prominent place it deserves in the curricula of our schools and colleges. The question, "What is the purpose of the study of English literature in schools?" has arisen. In addition to the development of the mental and moral natures which affords increased capability to use and enjoy the opportunities and experiences of life, the answer is, that it gives the power of appreciating the higher art forms of our language, that it enables the learner to assimilate the thought and experience of the world, and that ideas are made clear and definite through self-expression.

With the great majority of people reading is not a business, but either a pastime or a recreation. Consequently, they read what they most enjoy, — women, passion; the thinker, character and philosophy; the crowd of average men, action.¹ But there are different kinds of pleasure, and the highest is rarely, if ever, innate; it is the result of culture. The more tangible and visible art forms — architecture, sculpture, painting — seem to attract all classes of people with an almost equal power; not so with the subtler and higher forms, music and literature. The appreciation of classic works in these arts must be cultivated, and progress is usually by slow degrees. It is the privilege and duty of the teacher so

¹ Cf. Victor Hugo's Introduction to *Ruy Blas*.

to train the taste of the child that when he has reached maturity, he will be content only with that which is true and pure in its power to affect life.

The first year of the secondary school life is chiefly a period of preparation for future work. The young student begins to appreciate what there is in literature for him and to learn how to study. Here the teacher faces difficulties. The subject is so new that text-books, outlining definite work for students and suggesting to teachers means to ends in the way of guiding the self-activity of learners, have not been published. The subject has not the attractiveness of novelty that sustains the interest in the other first-year subjects. In the lower schools, reading, writing, spelling, memory gems, and word study are taught. Now the learner must continue to do all these things, but more thoroughly and extensively than before. In addition, the learner should acquire ideals of character and make vital the purpose of literature in applying his new ideas to the perplexities of human life and conduct.

Ideals are abstract ; literature is concrete. Literature is fine art, not ethics, nor philosophy. It instructs and edifies while it furnishes æsthetic pleasure ; and the highest revelation of this art is its power, mainly through oral expression, to thrill and influence humanity everywhere. The chief purpose of this book is to assist in the attainment of this complex though integral result.

The fundamental principle of teaching is, that progress must proceed from the self-activity of the learner. The desire to learn may be spontaneous or cultivated, according as the interest is immediate or remote. In the progress from the vague to the definite, the steady purpose of the teacher is to inspire activity and guide it to purposeful ends. The first steps in understanding and appreciating

any art are difficult to most learners. The will of the novice must hold him to patient toil if he wishes to master the art and appreciate its production by others. The preparation for the lesson is of no less importance than the lesson itself. Any selection for study will awaken thoughts and emotions according to the temperament and experience of the students. When inclination is their only guide, do young people prepare lessons in literature as cheerfully as they do in science, Latin, or algebra, where the work for them to do is definitely outlined? Do they not skim over it, feeling quite sure the teacher will do the greater part of the work when the class meets? The exercises given in this text for preparation of lessons will direct and stimulate the activity of students in such a way as to cultivate the idea of self-help. The lesson plans cannot detract from the function that the living personality of the teacher must perform in the class-room.

These exercises will develop the child's ability to comprehend and assimilate what an author has written. Through failure to apprehend that what is plain and easy for them is difficult for learners, teachers frequently take it for granted that pupils understand many things which they do not really grasp. Thoughts and emotions are felt as wholes when they are communicated directly. There is no analysis. The spirit of the selection is in the consciousness of the speaker who manifests it in voice, gesture, look, and emotion. It radiates from the speaker's personality as the glow of an incandescent thread emits a beautiful light through a delicately tinted bulb. But, when thought and emotion are communicated indirectly, especially when so subtle a medium as written or printed language is used, the case is different. To comprehend and feel the spirit of any literary masterpiece, the reader

must understand in every detail the language that the author has used. A close analytical study is imperative. Then, when the student has assimilated the thought and appropriated the feeling as completely as he can, he, standing in the author's stead, may attempt the direct, oral expression of his interpretation of a poem. Then these knowledge elements that he has acquired one by one will surge into his soul involuntarily; his spirit will be unfettered and free to speak itself forth; and if he have any artistic intuition, his words will have wings of fire, and the spirit of poetry will steal into the hearts of his hearers as subtly as the spiritlike air entwines itself among the crystal molecules of water.

Intimately associated with the analytical processes leading to thorough understanding should be the synthetic operations of self-expression, which yield practical results more evident and often more highly valued than the foundation of knowledge which must be laid first. To tear down is comparatively easy; to plan and build up is difficult. To enjoy or to analyze another's work requires much less effort than to image and express one's own artistic aspirations; yet the teacher should always give the greater credit to creative work, even though it be imperfect. The desire to produce, to give being and permanence to one's conceptions of life and art, is a nobler impulse than the wish for emotional gratification which flies only too swiftly with the passing moment. The tact of the teacher will be severely tested in securing such answers to exercises relating to the selection being studied as will show that the pupil is gradually acquiring real power of thought, imagery, and expression. The work in written composition affords an opportunity for putting together and conserving that which the student has gained

from his own meditation and the helpful hints of his teacher. When properly studied, this synthetic work will yield a threefold delight: the pleasure of unhampered individual effort, the joy arising from original production, and the deep satisfaction of accomplishment. With just pride the learner can say of his essay, "The work is mine." The written compositions should reveal steady improvement in expression and literary taste. Written expression will afford an excellent criterion as to the effectiveness of all the work in English literature.

It is desirable that the course of study develop in young people such a facility in understanding our literature and such a love for its beauty and power that they will endeavor to know more of its wonderful range and its possibilities for inspiring and profitable enjoyment. The young student should be proud of our literature, for it reflects human life, past and present, as a mirror reflects an image; it preserves and vivifies the most beautiful of the myths of other lands; it contains the essence of science and philosophy without their tedious terminology; it exemplifies and emphasizes the principles of accepted ethical foundations; it furnishes food for thought, ideas that may be applied by each one to his own life and environment; it presents all phases of life, but in such a way as to cause us to love the good in human experience and to abhor the evil; it does not treat of sharply defined facts and laws which are always the same, but of human life which is infinitely varied; it makes possible through the imagination a multiplication of the experiences of life; it binds us anew to Nature, to Mankind, and to God, and this triple bond of love is religion, which is the consummation of life.

NOTES TO TEACHERS

THE teacher of English Literature will, of course, adapt any text-book to the needs and circumstances of his school. The text-book is an instrument to use, not a master to be servilely obeyed. It should guide and stimulate the self-activity of the pupil, and relieve the teacher of some, not all, of the burdens the conscientious instructor must carry. The following hints will be found helpful :—

Each pupil should have access to an unabridged dictionary, and be supplied with an academic dictionary for constant use.

The General Exercises should be taken up as soon as the student has read the whole or an integral part of the selection. During the second reading, new words should be mastered as used; and the Special Exercises, for detailed study, should bring to view the artistic element of the selection and the finer shades of meaning of passages.

The exercises are not intended to be used *verbatim* in the class-room. With only the text of the selection before the students, the teacher should conduct the lesson in his own way. The chief value of the exercises is that they will prepare the learners to meet most of the questions the skilled teacher would ask. If students cannot answer every question, the fact that they have made efforts to prepare the exercises will give an apperceptive basis for class-room instruction; while if left to their own devices during the period of study for preparation, they will often be routed by the first question. The form of questioning should be correct, and students ought to express in full the thought stimulated by the exercises.

Oral reading and written composition are the final tests of the understanding and appreciation of a selection. The scientific teacher requires careful preparation of the lesson, and secures permanent results through an interest that reveals itself by the learners' holding the idea before the mind until it has found clear and definite statement. When students manifest a good degree of æsthetic feeling in their attempts to clothe ideas in fitting words, they are on the highway which leads to beautiful literary interpretation.

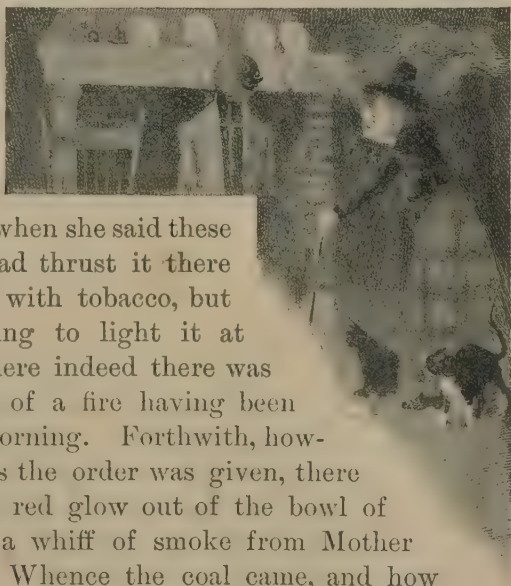
INTRODUCTORY LESSONS IN ENGLISH LITERATURE

FEATHERTOP: A MORALIZED LEGEND

“DICKON,”
cried Mother
Rigby, “a coal
for my pipe!”

The pipe
was in the old
dame’s mouth when she said these
words. She had thrust it there
after filling it with tobacco, but
without stooping to light it at
the hearth, where indeed there was
no appearance of a fire having been
kindled that morning. Forthwith, how-
ever, as soon as the order was given, there
was an intense red glow out of the bowl of
the pipe, and a whiff of smoke from Mother
Rigby’s lips. Whence the coal came, and how
brought thither by an invisible hand, I have never
been able to discover.

“Good!” quoth Mother Rigby, with a nod of her
head. “Thank ye, Dickon! And now for making



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this scarecrow. Be within call, Dickon, in case I need you again."

The good woman had risen thus early (for as yet it was scarcely sunrise) in order to set about making a scarecrow, which she intended to put in the middle of her corn patch. It was now the latter week of May, and the crows and blackbirds had already discovered the little, green, rolled-up leaf of the Indian corn just peeping out of the soil. She was determined, therefore, to contrive as lifelike a scarecrow as ever was seen, and to finish it immediately, from top to toe, so that it should begin its sentinel's duty that very morning. Now Mother Rigby (as everybody must have heard) was one of the most cunning and potent witches in New England, and might, with very little trouble, have made a scarecrow ugly enough to frighten the minister himself. But on this occasion, as she had awakened in an uncommonly pleasant humor, and was further dulcified by her pipe of tobacco, she resolved to produce something fine, beautiful, and splendid, rather than hideous and horrible.

"I don't want to set up a hobgoblin in my own corn patch, and almost at my own doorstep," said Mother Rigby to herself, puffing out a whiff of smoke; "I could do it if I pleased, but I'm tired of doing marvelous things, and so I'll keep within the bounds of everyday business just for variety's sake. Besides, there is no use in scaring the little children for a mile roundabout, though 'tis true I'm a witch."

It was settled, therefore, in her own mind, that the scarecrow should represent a fine gentleman of the period, so far as the materials at hand would allow. Perhaps it may be as well to enumerate the chief of

the articles that went to the composition of this 55 figure.

The most important item of all, probably, although it made so little show, was a certain broomstick, on which Mother Rigby had taken many an airy gallop at midnight, and which now served the scarecrow by way 60 of a spinal column, or, as the unlearned phrase it, a backbone. One of its arms was a disabled flail which used to be wielded by Goodman Rigby, before his spouse worried him out of this troublesome world; the other, if I mistake not, was composed of the pudding stick 65 and a broken rung of a chair, tied loosely together at the elbow. As for its legs, the right was a hoe handle, and the left an undistinguished and miscellaneous stick from the woodpile. Its lungs, stomach, and other affairs of that kind were nothing better than a 70 meal bag stuffed with straw. Thus we have made out the skeleton and entire corporosity of the scarecrow, with the exception of its head; and this was admirably supplied by a somewhat withered and shriveled pumpkin, in which Mother Rigby cut two holes for 75 the eyes, and a slit for the mouth, leaving a bluish-colored knob in the middle to pass for a nose. It was really quite a respectable face.

"I've seen worse ones on human shoulders, at any rate," said Mother Rigby. "And many a fine gentle- 80 man has a pumpkin head, as well as my scarecrow."

But the clothes, in this case, were to be the making of the man. So the good old woman took down from a peg an ancient plum-colored coat of London make, and with relics of embroidery on its seams, cuffs, 85 pocket flaps, and buttonholes, but lamentably worn and faded, patched at the elbows, tattered at the skirts,

and threadbare all over. On the left breast was a round hole, whence either a star of nobility had been rent away, or else the hot heart of some former wearer had scorched it through and through. The neighbors said that this rich garment belonged to the Black Man's wardrobe, and that he kept it at Mother Rigby's cottage for the convenience of slipping it on whenever he wished to make a grand appearance at the governor's table. To match the coat there was a velvet waistcoat of very ample size, and formerly embroidered with foliage that had been as brightly golden as the maple leaves in October, but which had now quite vanished out of the substance of the velvet. Next came a pair of scarlet breeches, once worn by the French governor of Louisburg, and the knees of which had touched the lower step of the throne of Louis le Grand. The Frenchman had given these smallclothes to an Indian powwow, who parted with them to the old witch for a gill of strong waters, at one of their dances in the forest. Furthermore, Mother Rigby produced a pair of silk stockings and put them on the figure's legs, where they showed as unsubstantial as a dream, with the wooden reality of the two sticks making itself miserably apparent through the holes. Lastly, she put her dead husband's wig on the bare scalp of the pumpkin, and surmounted the whole with a dusty three-cornered hat, in which was stuck the longest tail feather of a rooster.

Then the old dame stood the figure up in a corner of her cottage and chuckled to behold its yellow semblance of a visage, with its nobby little nose thrust into the air. It had a strangely self-satisfied aspect, and seemed to say, "Come look at me!"

“And you are well worth looking at, that’s a fact !” quoth Mother Rigby, in admiration of her own handiwork. “I’ve made many a puppet since I’ve been a witch, but methinks this is the finest of them all. ’Tis almost too good for a scarecrow. And, by the bye, I’ll¹²⁵ just fill a fresh pipe of tobacco and then take him out to the corn patch.”

While filling her pipe the old woman continued to gaze with almost motherly affection at the figure in the corner. To say the truth, whether it were chance, or¹³⁰ skill, or downright witchcraft, there was something wonderfully human in this ridiculous shape, bedizened with its tattered finery ; and as for the countenance, it appeared to shrivel its yellow surface into a grin—a funny kind of expression betwixt scorn and merriment,¹³⁵ as if it understood itself to be a jest at mankind. The more Mother Rigby looked, the better she was pleased.

“Dickon,” cried she, sharply, “another coal for my pipe !”

Hardly had she spoken, than, just as before, there¹⁴⁰ was a red-glowing coal on the top of the tobacco. She drew in a long whiff and puffed it forth again into the bar of morning sunshine which struggled through the one dusty pane of her cottage window. Mother Rigby always liked to flavor her pipe with a coal of fire from¹⁴⁵ the particular chimney corner whence this had been brought. But where that chimney corner might be, or who brought the coal from it,—further than that the invisible messenger seemed to respond to the name of Dickon,—I cannot tell.

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“That puppet yonder,” thought Mother Rigby, still with her eyes fixed on the scarecrow, “is too good a piece of work to stand all summer in a corn patch,

frightening away the crows and blackbirds. He's capable of better things. Why, I've danced with a worse ¹⁵⁵ one, when partners happened to be scarce, at our witch meetings in the forest! What if I should let him take his chance among the other men of straw and empty fellows who go bustling about the world?"

The old witch took three or four more whiffs of her ¹⁶⁰ pipe and smiled.

"He'll meet plenty of his brethren at every street corner!" continued she. "Well; I didn't mean to dabble in witchcraft to-day, further than the lighting of my pipe; but a witch I am, and a witch I'm likely to ¹⁶⁵ be, and there's no use trying to shirk it. I'll make a man of my scarecrow, were it only for the joke's sake!"

While muttering these words, Mother Rigby took the pipe from her own mouth and thrust it into the ¹⁷⁰ crevice, which represented the same feature in the pumpkin visage of the scarecrow.

"Puff, darling, puff!" said she. "Puff away, my fine fellow, your life depends on it!"

This was a strange exhortation, undoubtedly, to be ¹⁷⁵ addressed to a mere thing of sticks, straw, and old clothes, with nothing better than a shriveled pumpkin for a head—as we know to have been the scarecrow's case. Nevertheless, as we must carefully hold in remembrance, Mother Rigby was a witch of singular ¹⁸⁰ power and dexterity; and, keeping this fact duly before our minds, we shall see nothing beyond credibility in the remarkable incidents of our story. Indeed, the great difficulty will be at once got over, if we can only bring ourselves to believe that, as soon as the old ¹⁸⁵ dame bade him puff, there came a whiff of smoke from

the scarecrow's mouth. It was the very feeblest of whiffs, to be sure; but it was followed by another and another, each more decided than the preceding one.

"Puff away, my pet! puff away, my pretty one!"¹⁹⁰ Mother Rigby kept repeating, with her pleasantest smile. "It is the breath of life to ye; and that you may take my word for."

Beyond all question the pipe was bewitched. There must have been a spell either in the tobacco or in the¹⁹⁵ fiercely glowing coal that so mysteriously burned on top of it, or in the pungently aromatic smoke which exhaled from the kindled weed. The figure, after a few doubtful attempts, at length blew forth a volley of smoke extending all the way from the obscure corner²⁰⁰ into the bar of sunshine. There it eddied and melted away among the motes of dust. It seemed a convulsive effort; for the two or three next whiffs were fainter, although the coal still glowed and threw a gleam over the scarecrow's visage. The old witch²⁰⁵ clapped her skinny hands together, and smiled encouragingly upon her handiwork. She saw that the charm worked well. The shriveled, yellow face, which heretofore had been no face at all, had already a thin, fantastic haze, as it were of human likeness, shifting to²¹⁰ and fro across it; sometimes vanishing entirely, but growing more perceptible than ever with the next whiff from the pipe. The whole figure, in like manner, assumed a show of life, such as we impart to ill-defined shapes among the clouds, and half deceive ourselves²¹⁵ with the pastime of our own fancy.

If we must needs pry closely into the matter, it may be doubted whether there was any real change, after all, in the sordid, worn-out, worthless, and ill-jointed

substance of the scarecrow ; but merely a spectral illusion, and a cunning effect of light and shade so colored and contrived as to delude the eyes of most men. The miracles of witchcraft seem always to have had a very shallow subtlety ; and, at least, if the above explanation do not hit the truth of the process, I can suggest no better.

“ Well puffed, my pretty lad ! ” still cried old Mother Rigby. “ Come, another good stout whiff, and let it be with might and main. Puff for thy life, I tell thee ! Puff out of the very bottom of thy heart, if any heart thou hast, or any bottom to it ! Well done, again ! Thou didst suck in that mouthful as if for the pure love of it.”

And then the witch beckoned to the scarecrow, throwing so much magnetic potency into her gesture that it seemed as if it must inevitably be obeyed, like the mystic call of the loadstone when it summons the iron.

“ Why lurkest thou in the corner, lazy one ? ” said she. “ Step forth ! Thou hast the world before thee ! ”

Upon my word, if the legend were not one which I heard on my grandmother’s knee, and which had established its place among things credible before my childish judgment could analyze its probability, I question whether I should have the face to tell it now.

In obedience to Mother Rigby’s word, and extending its arm as if to reach her outstretched hand, the figure made a step forward—a kind of hitch and jerk, however, rather than a step—then tottered and almost lost its balance. What could the witch expect ? It was nothing, after all, but a scarecrow stuck upon two sticks. But the strong-willed old beldam scowled, and

beckoned, and flung the energy of her purpose so forcibly at this poor combination of rotten wood, and musty straw, and ragged garments, that it was compelled to 255 show itself a man, in spite of the reality of things. So it stepped into the bar of sunshine. There it stood — poor devil of a contrivance that it was! — with only the thinnest vesture of human similitude about it, through which was evident the stiff, rickety, incongru- 260 ous, faded, tattered, good-for-nothing patchwork of its substance, ready to sink in a heap upon the floor, as if conscious of its own unworthiness to be erect. Shall I confess the truth? At its present point of vivification, the scarecrow reminds me of some of the lukewarm and 265 abortive characters, composed of heterogeneous materials, used for the thousandth time, and never worth using, with which romance writers (and myself, no doubt, among the rest) have so overpeopled the world of fiction. 270

But the fierce old hag began to get angry and show a glimpse of her diabolic nature (like a snake's head, peeping with a hiss out of her bosom) at this pusillanimous behavior of the thing which she had taken the trouble to put together. 275

"Puff away, wretch!" cried she, wrathfully. "Puff, puff, puff, thou thing of straw and emptiness! thou rag or two! thou meal bag! thou pumpkin head! thou nothing! Where shall I find a name vile enough to call thee by? Puff, I say, and suck in thy fantastic 280 life along with the smoke! else I snatch the pipe from thy mouth and hurl thee where that red coal came from."

Thus threatened, the unhappy scarecrow had nothing for it but to puff away for dear life. As need was, therefore, it applied itself lustily to the pipe, and sent 285

forth such abundant volleys of tobacco smoke that the small cottage kitchen became all vaporous. The one sunbeam struggled mistily through, and could but imperfectly define the image of the cracked and dusty window pane on the opposite wall. Mother Rigby, ²⁹⁰ meanwhile, with one brown arm akimbo and the other stretched toward the figure, loomed grimly amid the obscurity with such port and expression as when she was wont to heave a ponderous nightmare on her victims and stand at the bedside to enjoy their agony. In ²⁹⁵ fear and trembling did this poor scarecrow puff. But its efforts, it must be acknowledged, served an excellent purpose; for, with each successive whiff, the figure lost more and more of its dizzy and perplexing tenuity and seemed to take denser substance. Its very gar- ³⁰⁰ ments, moreover, partook of the magical change, and shone with the gloss of novelty and glistened with the skillfully embroidered gold that had long ago been rent away. And, half revealed among the smoke, a yellow visage bent its lusterless eyes on Mother Rigby. 305

At last the old witch clinched her fist and shook it at the figure. Not that she was positively angry, but merely acting on the principle—perhaps untrue, or not the only truth, though as high a one as Mother Rigby could be expected to attain—that feeble and ³¹⁰ torpid natures, being incapable of better inspiration, must be stirred up by fear. But here was the crisis. Should she fail in what she now sought to effect, it was her ruthless purpose to scatter the miserable simul-
lacher into its original elements. 315

“Thou hast a man’s aspect,” said she, sternly. “Have also the echo and mockery of a voice! I bid thee speak!”

The scarecrow gasped, and struggled, and at length emitted a murmur, which was so incorporated with its smoky breath that you could scarcely tell whether it were indeed a voice or only a whiff of tobacco. Some narrators of this legend hold the opinion that Mother Rigby's conjurations and the fierceness of her will had compelled a familiar spirit into the figure, and that the voice was his.

"Mother," mumbled the poor stifled voice, "be not so awful with me! I would fain speak; but being without wits, what can I say?"

"Thou canst speak, darling, canst thou?" cried Mother Rigby, relaxing her grim countenance into a smile. "And what shalt thou say, quotha! Say, indeed! Art thou of the brotherhood of the empty skull, and demandest of me what thou shalt say? Thou shalt say a thousand things, and saying them a thousand times over, thou shalt still have said nothing! Be not afraid, I tell thee! When thou comest into the world (whither I purpose sending thee forthwith), thou shalt not lack the wherewithal to talk. Talk! Why, thou shalt babble like a mill-stream, if thou wilt. Thou hast brains enough for that, I trow!"

"At your service, mother," responded the figure.

"And that was well said, my pretty one," answered Mother Rigby. "Then thou speakest like thyself, and meant nothing. Thou shalt have a hundred such set phrases, and five hundred to the boot of them. And now, darling, I have taken so much pains with thee and thou art so beautiful, that, by my troth, I love thee better than any witch's puppet in the world; and I've made them of all sorts — clay, wax, straw, sticks, night fog, morning mist, sea foam, and chimney smoke.

But thou art the very best. So give heed to what I say."

"Yes, kind mother," said the figure, "with all my heart!"

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"With all my heart!" cried the old witch, setting her hands to her sides and laughing loudly. "Thou hast such a pretty way of speaking. With all thy heart! And thou didst put thy hand to the left side of thy waistcoat as if thou really hadst one!"

360

So now, in high good humor with this fantastic contrivance of hers, Mother Rigby told the scarecrow that it must go and play its part in the great world, where not one man in a hundred, she affirmed, was gifted with more real substance than itself. And, that he might hold up his head with the best of them, she endowed him, on the spot, with an unreckonable amount of wealth. It consisted partly of a gold mine in Eldorado, and of ten thousand shares in a broken bubble, and of half a million acres of vineyard at the North Pole, and of a castle in the air, and a chateau in Spain, together with all the rents and income therefrom accruing. She further made over to him the cargo of a certain ship, laden with salt of Cadiz, which she herself, by her necromantic arts, had caused to founder, ten years before, in the deepest part of mid ocean. If the salt were not dissolved, and could be brought to market, it would fetch a pretty penny among the fishermen. That he might not lack ready money, she gave him a copper farthing of Birmingham manufacture, being all the coin she had about her, and likewise a great deal of brass, which she applied to his forehead, thus making it yellower than ever.

"With that brass alone," quoth Mother Rigby,

"thou canst pay thy way all over the earth. Kiss me, 385
pretty darling! I have done my best for thee."

Furthermore, that the adventurer might lack no possible advantage toward a fair start in life, this excellent old dame gave him a token by which he was to introduce himself to a certain magistrate, member of the 390 council, merchant, and elder of the church (the four capacities constituting but one man), who stood at the head of society in the neighboring metropolis. The token was neither more nor less than a single word, which Mother Rigby whispered to the scarecrow, and 395 which the scarecrow was to whisper to the merchant.

"Gouty as the old fellow is, he'll run thy errands for thee, when once thou hast given him that word in his ear," said the old witch. "Mother Rigby knows the worshipful Justice Gookin and the worshipful 400 Justice knows Mother Rigby!"

Here the witch thrust her wrinkled face close to the puppet's, chuckling irrepressibly, and fidgeting all through her system, with delight at the idea which she meant to communicate.

405

"The worshipful Master Gookin," whispered she, "hath a comely maiden to his daughter. And hark ye, my pet! Thou hast a fair outside, and a pretty wit enough of thine own. Yea, a pretty wit enough! Thou wilt think better of it when thou hast seen more 410 of other people's wits. Now, with thy outside and thy inside, thou art the very man to win a young girl's heart. Never doubt it! I tell thee it shall be so. Put but a bold face on the matter, sigh, smile, flourish thy hat, thrust forth thy leg like a dancing-master, put thy 415 right hand to the left side of thy waistcoat, and pretty Polly Gookin is thine own!"

All this while the new creature had been sucking in and exhaling the vapory fragrance of his pipe, and seemed now to continue this occupation as much for⁴²⁰ the enjoyment it afforded as because it was an essential condition of his existence. It was wonderful to see how exceedingly like a human being it behaved. Its eyes (for it appeared to possess a pair) were bent on Mother Rigby, and at suitable junctures it nodded,⁴²⁵ or shook its head. Neither did it lack words proper for the occasion: "Really! Indeed! Pray tell me! Is it possible! Upon my word! By no means! Oh! Ah! Hem!" and other such weighty utterances as imply attention, inquiry, acquiescence, or dissent on the⁴³⁰ part of the auditor. Even had you stood by and seen the scarecrow made, you could scarcely have resisted the conviction that it perfectly understood the cunning counsels which the old witch poured into its counterfeit of an ear. The more earnestly it applied its lips⁴³⁵ to the pipe, the more distinctly was its human likeness stamped among visible realities, the more sagacious grew its expression, the more lifelike its gestures and movements, and the more intelligibly audible its voice. Its garments, too, glistened so much the brighter with⁴⁴⁰ an illusory magnificence. The very pipe in which burned the spell of all this wonderwork, ceased to appear as a smoke-blackened earthen stump, and became a meerschaum, with painted bowl and amber mouth-piece.

445

It might be apprehended, however, that as the life of the illusion seemed identical with the vapor of the pipe, it would terminate simultaneously with the reduction of the tobacco to ashes. But the beldam foresaw the difficulty.

450

“Hold thou the pipe, my precious one,” said she, “while I fill it for thee again.”

It was sorrowful to behold how the fine gentleman began to fade back into a scarecrow while Mother Rigby shook the ashes out of the pipe and proceeded⁴⁵⁵ to replenish it from her tobacco box.

“Dickon,” cried she, in her high, sharp tone, “another coal for this pipe !”

No sooner said than the intensely red speck of fire was glowing within the pipe bowl ; and the scarecrow,⁴⁶⁰ without waiting for the witch’s bidding, applied the tube to his lips and drew in a few short, convulsive whiffs, which soon, however, became regular and equable.

“Now, mine own heart’s darling,” quoth Mother⁴⁶⁵ Rigby, “whatever may happen to thee, thou must stick to thy pipe. Thy life is in it ; and that, at least, thou knowest well, if thou knowest naught besides. Stick to thy pipe, I say ! Smoke, puff, blow thy cloud ; and tell the people, if any question be made, that it is for⁴⁷⁰ thy health, and that so the physician orders thee to do. And, sweet one, when thou shalt find thy pipe getting low, go apart into some corner, and (first filling thyself with smoke) cry sharply, ‘Dickon, a fresh pipe of tobacco !’ and, ‘Dickon, another coal for my pipe !’⁴⁷⁵ and have it into thy pretty mouth as speedily as may be. Else, instead of a gallant gentleman in a gold-laced coat, thou wilt be but a jumble of sticks and tattered clothes, and a bag of straw, and a withered pumpkin ! Now depart, my treasure, and good luck⁴⁸⁰ go with thee !”

“Never fear, mother !” said the figure, in a stout voice, and sending forth a courageous whiff of smoke,

"I will thrive, if an honest man and a gentleman may!"

485

"Oh, thou wilt be the death of me!" cried the old witch, convulsed with laughter. "That was well said. If an honest man and a gentleman may! Thou playest thy part to perfection. Get along with thee for a smart fellow; and I will wager on thy head, as a man⁴⁹⁰ of pith and substance, with a brain and what they call a heart, and all else that a man should have, against any other thing on two legs. I hold myself a better witch than yesterday, for thy sake. Did not I make thee? And I defy any witch in New England to make⁴⁹⁵ such another! Here; take my staff along with thee!"

The staff, though it was but a plain oaken stick, immediately took the aspect of a gold-headed cane.

"That gold head has as much sense in it as thine own," said Mother Rigby, "and it will guide thee⁵⁰⁰ straight to worshipful Master Gookin's door. Get thee gone, my pretty pet, my darling, my precious one, my treasure; and if any ask thy name, it is Feathertop. For thou hast a feather in thy hat, and I have thrust a handful of feathers into the hollow of thy head,⁵⁰⁵ and thy wig, too, is of the fashion they call Feathertop — so be Feathertop thy name!"

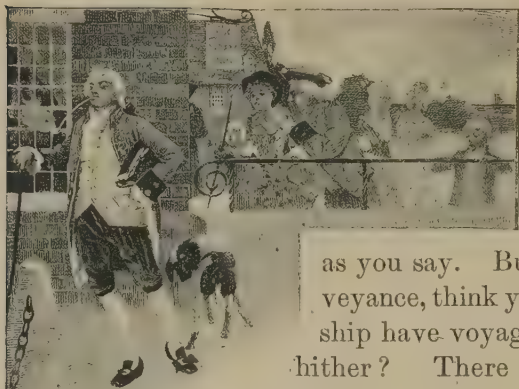
And, issuing from the cottage, Feathertop strode manfully toward town. Mother Rigby stood at the threshold, well pleased to see how the sunbeams glis-⁵¹⁰tened on him, as if all his magnificence were real, and how diligently and lovingly he smoked his pipe, and how handsomely he walked, in spite of a little stiffness of his legs. She watched him until out of sight, and threw a witch benediction after her darling, when a⁵¹⁵ turn of the road snatched him from her view.

Betimes in the forenoon, when the principal street of the neighboring town was just at its acme of life and bustle, a stranger of very distinguished figure was seen on the sidewalk. His port as well as his garments betokened nothing short of nobility. He wore a richly embroidered plum-colored coat, a waistcoat of costly velvet, magnificently adorned with golden foliage, a pair of splendid scarlet breeches, and the finest and glossiest of white silk stockings. His head was covered with a peruke, so daintily powdered and adjusted that it would have been sacrilege to disorder it with a hat; which, therefore (and it was a gold-laced hat, set off with a snowy feather), he carried beneath his arm. On the breast of his coat glistened a star. He managed his gold-headed cane with an airy grace, peculiar to the fine gentleman of the period; and, to give the highest possible finish to his equipment, he had lace ruffles at his wrist, of a most ethereal delicacy, sufficiently avouching how idle and aristocratic must be the hands which they half concealed.

It was a remarkable point in the accouterment of this brilliant personage that he held in his left hand a fantastic kind of a pipe, with an exquisitely painted bowl and an amber mouthpiece. This he applied to his lips as often as every five or six paces, and inhaled a deep whiff of smoke, which, after being retained a moment in his lungs, might be seen to eddy gracefully from his mouth and nostrils.

As may well be supposed, the street was all astir to find out the stranger's name.

"It is some great nobleman, beyond question," said one of the townspeople. "Do you see the star at his breast?"



“Nay ; it⁵⁵⁰
is too bright
to be seen,”
said another.
“Yes ; he
must needs be⁵⁵⁵
a nobleman,

as you say. But by what conveyance, think you, can his lordship have voyaged or traveled hither ? There has been no⁵⁶⁰
vessel from the old country for a month past ; and if he have arrived overland from the southward, pray where are his attendants and equipage ? ”

“He needs no equipage to set off his⁵⁶⁵
rank,” remarked a third. “If he came among us in rags, nobility would shine through a hole in his elbow. I never saw such dignity of aspect. He has the old Norman blood in his veins, I warrant him.”

570

“I rather take him to be a Dutchman, or one of your high Germans,” said another citizen. “The men of those countries have always the pipe at their mouths.”

“And so has a Turk,” answered his companion. “But, in my judgment, this stranger hath been bred at⁵⁷⁵
the French court, and hath there learned politeness and grace of manner, which none understand so well as the nobility of France. That gait now ! A vulgar spectator might deem it stiff — he might call it a hitch and jerk — but, to my eye, it hath an unspeakable majesty,⁵⁸⁰
and must have been acquired by constant observation of the deportment of the Grand Monarque. The

stranger's character and office are evident enough. He is a French ambassador, come to treat with our rulers about the cession of Canada." 585

"More probably a Spaniard," said another, "and hence his yellow complexion; or, most likely, he is from Havana, or from some port on the Spanish main, and comes to make investigation about the piracies which our government is thought to connive at. 590 Those settlers in Peru and Mexico have skins as yellow as the gold which they dig out of their mines."

"Yellow or not," cried a lady, "he is a beautiful man! — so tall, so slender! such a fine, noble face, with so well-shaped a nose, and all that delicacy of expres- 595 sion about the mouth! And, bless me, how bright his star is! It positively shoots out flames!"

"So do your eyes, fair lady," said the stranger, with a bow and a flourish of his pipe; for he was just passing at the instant. "Upon my honor, they have quite 600 dazzled me."

"Was ever so original and exquisite a compliment?" murmured the lady, in an ecstasy of delight.

Amid the general admiration excited by the stranger's appearance, there were only two dissenting voices. 605 One was that of an impertinent cur, which, after snuffing at the heels of the glistening figure, put its tail between its legs and skulked into its master's back yard, vociferating an execrable howl. The other dissentient was a young child, who squalled at the fullest 610 stretch of his lungs, and babbled some unintelligible nonsense about a pumpkin.

Feathertop meanwhile pursued his way along the street. Except for the few complimentary words to the lady, and now and then a slight inclination of the 615

head in requital of the profound reverences of the bystanders, he seemed wholly absorbed in his pipe. There needed no other proof of his rank and consequence than the perfect equanimity with which he comported himself, while the curiosity and admiration of 620 the town swelled almost into clamor around him. With a crowd gathering behind his footsteps, he finally reached the mansion house of the worshipful Justice Gookin, entered the gate, ascended the steps of the front door, and knocked. In the interim, before his 625 summons was answered, the stranger was observed to shake the ashes out of his pipe.

"What did he say in that sharp voice?" inquired one of the spectators.

"Nay, I know not," answered his friend. "But the 630 sun dazzles my eyes strangely. How dim and faded his lordship looks all of a sudden! Bless my wits, what is the matter with me?"

"The wonder is," said the other, "that his pipe, which was out only an instant ago, should be all alight 635 again, and with the reddest coal I ever saw. There is something mysterious about this stranger. What a whiff of smoke was that! Dim and faded did you call him? Why, as he turns about, the star on his breast is all ablaze."

640

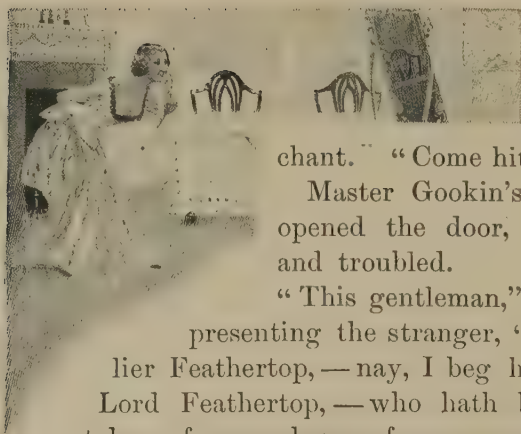
"It is, indeed," said his companion; "and it will go near to dazzle pretty Polly Gookin, whom I see peeping at it out of the chamber window."

The door being now opened, Feathertop turned to the crowd, made a stately bend of his body like a great 645 man acknowledging the reverence of the meaner sort, and vanished into the house. There was a mysterious kind of a smile, if it might not better be called a grin

or grimace, upon his visage; but, of all the throng that beheld him, not an individual appears to have possessed insight enough to detect the illusive character of the stranger except a little girl and a cur dog.

Our legend here loses somewhat of its continuity, and, passing over the preliminary explanation between Feathertop and the merchant, goes in quest of the pretty Polly Gookin. She was a damsel of a soft, round figure, with light hair and blue eyes, and a fair, rosy face, which seemed neither very shrewd nor very simple. This young lady had caught a glimpse of the glistening stranger while standing at the threshold, and had forthwith put on a lace cap, a string of beads, her finest kerchief, and her stiffest damask petticoat in preparation for the interview. Hurrying from her chamber to the parlor, she had ever since been viewing herself in the large looking-glass and practicing pretty airs—now a smile, now a ceremonious dignity of aspect, and now a softer smile than the former, kissing her hand likewise, tossing her head, and managing her fan; while within the mirror an unsubstantial little maid repeated every gesture and did all the foolish things that Polly did, but without making her ashamed of them. In short, it was the fault of pretty Polly's ability rather than her will if she failed to be as complete an artifice as the illustrious Feathertop himself; and, when she thus tampered with her own simplicity, the witch's phantom might well hope to win her.

No sooner did Polly hear her father's gouty footsteps approaching the parlor door, accompanied with the stiff clatter of Feathertop's high-heeled shoes, than she seated herself bolt upright and innocently began warbling a song.



"Polly!
daughter
Polly!" cried
the old mer-685

chant. "Come hither, child."

Master Gookin's aspect as he opened the door, was doubtful and troubled.

"This gentleman," continued he, 690

presenting the stranger, "is the Chevalier Feathertop, — nay, I beg his pardon, my Lord Feathertop, — who hath brought me a token of remembrance from an ancient friend of mine. Pay your duty to his lordship, child, and 695 honor him as his quality deserves."

After these few words of introduction, the worshipful magistrate immediately quitted the room. But, even in that brief moment, had the fair Polly glanced aside at her father instead of devoting herself wholly 700 to the brilliant guest, she might have taken warning of some mischief nigh at hand. The old man was nervous, fidgety, and very pale. Purposing a smile of courtesy, he had deformed his face with a sort of galvanic grin, which, when Feathertop's back was turned, 705 he exchanged for a scowl, at the same time shaking his fist and stamping his gouty foot — an incivility which brought its retribution along with it. The truth appears to have been that Mother Rigby's word of introduction, whatever it might be, had operated far more 710 on the rich merchant's fears than on his good will. Moreover, being a man of wonderfully acute observation, he had noticed that the painted figures on the bowl of Feathertop's pipe were in motion. Looking

more closely, he became convinced that these figures were a party of little demons, each duly provided with horns and a tail, and dancing hand in hand, with gestures of diabolical merriment, round the circumference of the pipe bowl. As if to confirm his suspicions, while Master Gookin ushered his guest along a dusky passage from his private room to the parlor, the star on Feathertop's breast had scintillated actual flames, and threw a flickering gleam upon the wall, the ceiling, and the floor.

With such sinister prognostics manifesting themselves on all hands, it is not to be marveled at that the merchant should have felt that he was committing his daughter to a very questionable acquaintance. He cursed, in his secret soul, the insinuating elegance of Feathertop's manners, as this brilliant personage bowed, smiled, put his hand on his heart, inhaled a long whiff from his pipe, and enriched the atmosphere with the smoky vapor of a fragrant and visible sigh. Gladly would poor Master Gookin have thrust his dangerous guest into the street; but there was a constraint and terror within him. This respectable old gentleman, we fear, at an earlier period of life, had given some pledge or other to the evil principle, and perhaps was now to redeem it by the sacrifice of his daughter.

740

It so happened that the parlor door was partly of glass, shaded by a silken curtain, the folds of which hung a little awry. So strong was the merchant's interest in witnessing what was to ensue between the fair Polly and the gallant Feathertop that, after quitting the room, he could by no means refrain from peeping through the crevice of the curtain.

But there was nothing very miraculous to be seen ; nothing — except the trifles previously noticed — to confirm the idea of a supernatural peril environing the 750 pretty Polly. The stranger it is true was evidently a thorough and practised man of the world, systematic and self-possessed, and therefore the sort of a person to whom a parent ought not to confide a simple, young girl without due watchfulness for the result. The 755 worthy magistrate, who had been conversant with all degrees and qualities of mankind, could not but perceive every motion and gesture of the distinguished Feathertop came in its proper place ; nothing had been left rude or native in him ; a well-digested conven- 760 tionalism had incorporated itself thoroughly with his substance and transformed him into a work of art. Perhaps it was this peculiarity that invested him with a species of ghastliness and awe. It is the effect of anything completely and consummately artificial, in 765 human shape, that the person impresses us as an unreality and as having hardly pith enough to cast a shadow upon the floor. As regarded Feathertop, all this resulted in a wild, extravagant, and fantastical impression, as if his life and being were akin to the 770 smoke that curled upward from his pipe.

But pretty Polly Gookin felt not thus. The pair were now promenading the room : Feathertop with his dainty stride and no less dainty grimace ; the girl with a native maidenly grace, just touched, not spoiled, by 775 a slightly affected manner, which seemed caught from the perfect artifice of her companion. The longer the interview continued, the more charmed was pretty Polly, until, within the first quarter of an hour (as the old magistrate noted by his watch), she was evidently 780

beginning to be in love. Nor need it have been witchcraft that subdued her in such a hurry; the poor child's heart, it may be, was so very fervent that it melted her with its own warmth as reflected from the hollow semblance of a lover. No matter what Feathertop said,⁷⁸⁵ his words found depth and reverberation in her ear; no matter what he did, his action was heroic to her eye. And by this time it is to be supposed there was a blush on Polly's cheek, a tender smile about her mouth, and a liquid softness in her glance; while the star kept⁷⁹⁰ coruscating on Feathertop's breast, and the little demons careered with more frantic merriment than ever about the circumference of his pipe bowl. O pretty Polly Gookin, why should these imps rejoice so madly that a silly maid's heart was about to be given⁷⁹⁵ to a shadow? Is it so unusual a misfortune, so rare a triumph?

By and by Feathertop paused, and throwing himself into an imposing attitude, seemed to summon the fair girl to survey his figure and resist him longer if she⁸⁰⁰ could. His star, his embroidery, his buckles glowed at that instant with unutterable splendor; the picturesque hues of his attire took a richer depth of coloring; there was a gleam and polish over his whole presence betokening the perfect witchery of well-ordered man-⁸⁰⁵ners. The maiden raised her eyes and suffered them to linger upon her companion with a bashful and admiring gaze. Then, as if desirous of judging what value her own simple comeliness might have side by side with so much brilliancy, she cast a glance toward⁸¹⁰ the full-length looking-glass in front of which they happened to be standing. It was one of the truest plates in the world and incapable of flattery. No

sooner did the images therein reflected meet Polly's eye than she shrieked, shrank from the stranger's side,⁸¹⁵ gazed at him for a moment in the wildest dismay, and sank insensible upon the floor. Feathertop likewise had looked toward the mirror, and there beheld, not the glittering mockery of his outside show, but a picture of the sordid patchwork of his real composition,⁸²⁰ stripped of all witchcraft.

The wretched simulacrum! We almost pity him. He threw up his arms with an expression of despair that went further than any of his previous manifestations toward vindicating his claims to be reckoned⁸²⁵ human; for, perchance the only time since this so often empty and deceptive life of mortals began its course, an illusion had seen and fully recognized itself.

Mother Rigby was seated by her kitchen hearth in the twilight of this eventful day, and had just shaken⁸³⁰ the ashes out of a new pipe, when she heard a hurried tramp along the road. Yet it did not seem so much the tramp of human footsteps as the clatter of sticks or the rattling of dry bones.

"Ha!" thought the old witch, "what step is that?⁸³⁵ Whose skeleton is out of its grave now, I wonder?"

A figure burst headlong into the cottage door. It was Feathertop! His pipe was still alight; the star still flamed upon his breast; the embroidery still glowed upon his garments; nor had he lost, in any⁸⁴⁰ degree or manner that could be estimated, the aspect that assimilated him with our mortal brotherhood. But yet, in some indescribable way (as is the case with all that has deluded us when once found out), the poor reality was felt beneath the cunning artifice. 845

"What has gone wrong?" demanded the witch.

"Did yonder sniffing hypocrite thrust my darling from his door? The villain! I'll set twenty fiends to torment him till he offer thee his daughter on his bended knees!"

850

"No, mother," said Feathertop, despondingly; "it was not that."

"Did the girl scorn my precious one?" asked Mother Rigby, her fierce eyes glowing like two coals of Tophet. "I'll cover her face with pimples! Her nose shall be 855 as red as the coal in thy pipe! Her front teeth shall drop out! In a week hence she shall not be worth thy having!"

"Let her alone, mother," answered poor Feather-top; "the girl was half won; and methinks a kiss 860 from her sweet lips might have made me altogether human. But," he added, after a brief pause and then a howl of self-contempt, "I've seen myself, mother! I've seen myself for the wretched, ragged, empty thing I am! I'll exist no longer!"

865

Snatching the pipe from his mouth, he flung it with all his might against the chimney, and at the same instant sank upon the floor, a medley of straw and tattered garments, with some sticks protruding from the heap, and a shriveled pumpkin in the midst. The 870 eyeholes were now lusterless; but the rudely carved gap, that just before had been a mouth, still seemed to twist itself into a despairing grin, and was so far human.

"Poor fellow!" quoth Mother Rigby, with a rueful 875 glance at the relics of her ill-fated contrivance. "My poor, dear, pretty Feathertop! There are thousands upon thousands of coxcombs and charlatans in the world made up of just such a jumble of wornout, for-

gotten, and good-for-nothing trash as he was ! Yet⁸⁸⁰ they live in fair repute, and never see themselves for what they are. And why should my poor puppet be the only one to know himself and perish for it ? ”

While thus muttering, the witch had filled a fresh pipe of tobacco, and held the stem between her fingers,⁸⁸⁵ as doubtful whether to thrust it into her own mouth or Feathertop’s.

“ Poor Feathertop ! ” she continued. “ I could easily give him another chance and send him forth again to-morrow. But no ; his feelings are too tender, his sen-⁸⁹⁰sibilities too deep. He seems to have too much heart to bustle for his own advantage in such an empty and heartless world. Well ! well ! I’ll make a scarecrow of him after all. ’Tis an innocent and useful vocation, and will suit my darling well ; and, if each of⁸⁹⁵ his human brethren had as fit a one, ’twould be the better for mankind ; and as for this pipe of tobacco, I need it more than he.”

So saying, Mother Rigby put the stem between her lips. “ Dickon ! ” cried she, in her high, sharp tone,⁹⁰⁰ “ another coal for my pipe ! ”

EXERCISES

The exercises of this book are simply suggestive. Their purposes are to guide the learner to a more thorough understanding of the thought of the selection than is obtained from the first hasty reading, and to stimulate the habit of seeking artistic literary values. The exercises afford a means of arousing a spirit of thoughtful effort toward definite and comprehensive attainment. Students who adopt the general plan of the text will not omit the parts they do not understand. They will seek by their own guided energy to be in active sympathy with the thoughts and emotions that inspired the writer when the words came throbbing from his mind and heart.

In all probability, the teacher will give additional work. Other questions than those given will grow out of spirited contact. The learner should not rest until his inquisitiveness is satisfied. The student who lets the spirit of intelligent and diligent inquiry become a fixed habit is on the true highway to education, whatever be the time, place, or subject. The exercises are designed to bring the learner to feel that even a little work at a time, well done, and so thoroughly mastered that it may be made a stepping-stone to future progress, is immeasurably better than a loose, don't-care, skip-it-and-go-on spirit which begets habits of carelessness and unfaithfulness.

I. GENERAL EXERCISES

1. Read the entire story without stopping to look up any new words or allusions. What makes the story interesting? How many characters are there in the story? Give a brief account of each. How much of the story may have been true? Are the fictitious parts wholly false?

2. What is a legend? What is a "moralized" legend? Give reasons why the principal character was called "Feathertop." Why is the title a good one? Do you think the story is well begun?

3. When and where did the incidents of this story take place? Give reference to the text to prove your answer.

4. Name five steps or stages in the transformation of Feathertop. Why are these stages not sharply distinguished? What purpose did the smoke serve? In what respects was Feathertop superior to other puppets Mother Rigby had made? By what kinds of appeals did Mother Rigby induce Feathertop to do as she wished? Do people still use similar ways of accomplishing their purposes? Give illustrations. What does the mirror symbolize?

5. Why did the mysterious message have such power over Justice Gookin? Why could Feathertop win the Justice's daughter so easily?

6. How many gifts did Mother Rigby bestow upon Feathertop before sending him out into the world? What was the general character of those gifts?

7. Who were the only beings to discover the illusive character of Feathertop? Why did not the old and experienced people perceive the deception? Is the story true to life in these two respects?

8. What can be said in regard to the development and effect of

Feathertop's personal charms? What do you consider the climax of his career? Show that the story is properly concluded.

9. Select passages which seem humorous.

10. What do you consider the principal moral idea embodied in the story? (*Note.* — The expression "moral idea" does not mean a discussion of any abstract question of right or wrong actions or thoughts; but any idea which has the power of an accepted principle of life, which shall determine character, whether good or bad.) State three minor moral ideas that are woven into the story. Is the principal moral idea of the story new to you? If not, what is the value of the story? What is the relation of the story to the chief moral idea?

II. SPECIAL EXERCISES

Note. — One benefit to be derived from a study of English literature is that one may acquire a wider knowledge of one's own language, and thus increase one's vocabulary. There are three possible steps in mastering a new word: to understand the meaning and force of the word as it is used by an author in a certain connection with other words; to be able to give a definition of the word itself; to be able to use the word in expressing one's own thought. In these exercises the words printed in italics are to be *mastered*.

Page 13. 11. What kind of "hearth" is referred to? 13. *forthwith*. 18. *invisible*. What is the effect of the pronoun "I"? 20. *quote*.

Page 14. 22. What are scarecrows? How are they usually made? 31. *contrive*. 33. Explain "its sentinel's duty." 35. *cunning, potent*. 37. What is suggested by the reference to the minister? 39. *dulcified*. What is the distinction between "further" and "farther"? 41. Why are the words "beautiful" and "splendid" used in addition to "fine"? 43. *hobgoblin*. 46. *marvelous*. 48. *variety*. 52. "of the period" means what? 54. *enumerate*.

Page 15. 55. What does "composition" mean here? Study the derivation of the word. 57. *item*. 58. Is it often true that the most important thing makes but little show? Illustrate. 59. Explain "many an airy gallop at midnight." (Look up Witchcraft in the encyclopedia.) 62. Describe a "flail," and tell how it was (and is still) used? What does "disabled" suggest? 63. Who was "Goodman Rigby"? *spouse*. 65. What was a "pudding stick"? 68. *undistinguished, miscellaneous*. Why are these adjectives necessary?

72. *corporosity*. Is this word considered good usage now? 73. *admirably*. 76. What was the "bluish-colored knob" that passed for a nose? 80. Is this part of the moralizing of the legend? 82. Compare Shakespeare's line, — "For the apparel oft proclaims the man." Hamlet, Act I, Sc. 3. How does Shakespeare's line differ from the statement in the story? 85. *relics*. 86. What are the "pocket flaps" of a coat? *lamentably*.

Page 16. 88. *threadbare*. 89. What is meant by "a star of nobility"? 90. What is signified by "hot heart"? 92. Who was the "Black Man"? Why should he wish to appear at the governor's table? 96. What is a "waistcoat"? 97. *ample*. 98. *foliage*. 101. What were "scarlet breeches"? 102. Locate Louisburg. What historical event took place there? 103. Louis XIV, called le Grand (the Great), was king of France from 1643 to 1715. His reign was noted for extravagant magnificence, numerous wars, and ambitious tyranny, which paved the way for the French Revolution in 1789. 104. *small clothes*. 105. What is meant here by "an Indian powwow"? What would be the modern way of expressing "a gill of strong waters"? 109. *unsubstantial*. What is the force of the comparison? 111. *apparent*. 117. Explain "its yellow semblance of a visage." Make a list, as you read, of the author's various expressions used to refer to Feathertop's face? 118. Is there any pun in the word "nobby"?

Page 17. 123. *puppet*. 124. "methinks," not "I think," but "it seems to me." 125. *by the by*. 132. *bedizened*. 136. What is meant by "a jest at mankind"? 141-144. What sort of a picture is here suggested to the mind? 145-147. Why did the author not make this explanation at the beginning of the story?

Page 18. 158. Who are the "men of straw" in the world? 159. *bustling*. 166. *shirk*. 171. *crevice*. Comment on the author's use of this word here. 175. *exhortation*. 181. *dexterity, duly*. 182. *credibility*. 183. *incidents*. 186. *bade*. 183-187. What is the relation of this statement to all that follows?

Page 19. 189. *preceding*. 195. *spell*. 197. Explain the modifier "pungently aromatic." As you read, make a list of all the expressions used by the author to mean "tobacco" or "tobacco smoke." 198. *exhaled*. 199. Why is the word "volley" so expressive here? 202. *notes, convulsive*. 209. *fantastic*. 212. *perceptible*. 214. *ill-defined*. 213-216. How does this sentence add to the effect already produced by the preceding statement? 219. *sordid*.

Page 20. 220. What is meant by a "spectral illusion"? 224. Explain "shallow subtlety." 217-226. Why does the author insert such descriptions and explanations as this paragraph into the narrative? 234. *beckoned*. 235. *potency*. 236. *inevitably*. 237. *mystic*. What is a "loadstone"? What things are compared? Show that the comparison is apt. 243. *credible*. 244. *probability*. 241-245. What is the value of this paragraph?

Page 21. 253. Explain the expression "flung the energy of her purpose," etc. 259. *vesture*, *similitude*. Give the meaning of the line. 260. *incongruous*. What is the effect of all these adjectives? 264. *vivification*. 265. *lukewarm*. 266. *abortive*, *heterogeneous*. 269. What is meant by "the world of fiction"? 264-270. Give reasons why, in your opinion, this comment is (or is not) in good taste. Give the substance of this sentence in simpler language, and illustrate, if you can, from your knowledge of fiction. 272. *diabolic*. 273. *pusillanimous*. How had Mother Rigby treated the scarecrow up to this point? In what sense was her nature diabolic? 272. Show the fitness of the comparison. Make a list of the direct comparisons in the story. 285. *lustily*.

Page 22. 287. *vaporous*. 291. *akimbo*. Why were Mother Rigby's arms brown? 292. *loomed*. 293. *port*. 294. *wont*, *ponderous*. What is a "nightmare"? What did witches have to do with nightmares? 299. "tenuity"—refer to line 259. 302. *novelty*. 305. *lusterless*. 282-305. Note the skillful mingling of narration and description in this paragraph. 308. "principle"—distinguish from "principal." How is this principle still used in controlling young children? In the government of savage or half-civilized people? In training animals? What are some other principles by which the lives of people are determined? 310. *attain*. 311. *torpid*, *inspiration*. 312. *crisis*. 313. "effect," distinguish from "affect." 314. *ruthless*; "simulacher"—note that this word is remarkably accurate just here. Make a list of expressions used by the author to mean, or refer to, "the scarecrow."

Page 23. 320. *emitted*, *incorporated*. 324. *conjurations*. 325. "A familiar spirit" was an invisible demon that came at the call of a necromancer and performed his will. 327. *stifled*. 328. *fain*. 332. "quotha," originally "quoth he," became an interjection meaning "forsooth!" "indeed!" 338. "purpose"—compare "purpose" in line 314. 339. What does "the wherewithal" mean here?

How is the expression still used? 341. *trow*. 346. What does "boot" mean as used here? 348. "troth"—compare with "betrothed." 350-351. What sort of progression is there in this enumeration?

Page 24. 364. *affirmed*. 367. *unreckonable*. 368. "Eldorado" (Spanish for "the gilded one") is a name applied to any country, real or fabulous, where gold is said to be found in great quantities. The name was first applied, about the time of the discovery and exploration of America, to the supposed chief of a city of great wealth, somewhere in the northern part of South America. At certain times the body of this chief was smeared with oil and then covered with gold dust till the whole body had a gilded appearance; then he bathed in a sacred lake into which he had previously thrown gold and precious gems. During the sixteenth century many Spanish explorers and adventurers sought to find this wonderful city, and the pursuit of this phantom led to much of the exploration of Central and South America. 369. What is meant by "a broken bubble"? Illustrate. 371. *chateau*. 372. "accruing"; does this word refer only to the chateau or to all of these gifts? 374. Locate "Cadiz." 375. What are "necromantic" arts? *founder*. 380. How much is a "farthing"? Locate "Birmingham." 382. Why did he need "a great deal of brass"?

Page 25. 387. *adventurer*. 389. *token*. 391. What was the "council"? What does "elder" mean as the name of a church officer? In what church is the term still used? 392. *capacities*. Is this intended to be humorous, or sarcastic? 393. *metropolis*. 394. Why was "a single word" better than something that could be seen and handled? 397. *gouty*. 403. *irrepressibly, fidgeting*. 404. Why did this particular idea have such an effect on the witch? 405. *communicate*. 407. *comely*. Notice the old style of the language used by the witch. What effect was this intended to produce? 412. Is it still true that "a young girl's heart" is easily won by such a man? 414. Sighing was a part of love-making in those days.

Page 26. 419. "vapory fragrance," why not say simply "smoke"? 421. *essential*. 425. What is meant by "at suitable junctures"? 429. What humorous expression in this line? 430. *inquiry, acquiescence, dissent*. 431. *auditor*. 434. "counsel," compare "council," line 391. *counterfeit*. 437. Give examples of "visible realities." *sagacious*. 439. *intelligibly, audible*. 441. "illusory," refer to line 301. Does this complete the transformation of Feathertop himself?

443. Why is the pipe called "a smoke-blackened earthen stump"?
 444. "Meerschaum" (derived from two German words which mean "the foam of the sea") is a kind of clay from which the finest pipe bowls are made. They are usually fitted with amber stems. "Amber" is a sort of resin of extinct pine trees; it is found in greatest abundance on the southeast shore of the Baltic Sea, where it is thrown up by the sea. It can be electrified by friction, and it is from the Greek word for amber, "electron," that we derive our words "electricity," etc.
 446. *apprehended*. 447. *identical*. 448. *terminate, simultaneously*.

Page 27. 456. *replenish*. 462. *convulsive*. 464. *equable*. 468. *naught*.
 473. Why was this caution necessary? 477. *gallant*. 483. *courageous*.
Page 28. 484. *thrive*. 490. *wager*. 491. *pith*. Has this word a double significance here? 515. *benediction*. What would be the result of "a witch benediction"?

Page 29. 517. *betimes*. 518. *acme*. 526. *peruke, adjusted*. 527. *sacrilege*. 533. *equipment*. 534. *ethereal, avouching, aristocratic*. Note the details of this description, the variety of descriptive adjectives, and how artfully the whole is put together. The picture presented to the imagination is as clear and beautiful as if the eye were beholding a portrait. 537. Why is "accouterment" used here in the same sense as "equipment" in line 533. 538. *personage*. 539. *exquisitely*. 545. What is meant by "the street"?

Page 30. 555. *needs*. 557. *conveyance*. 562. What is meant by "arrived overland"? 564. *equipage*. 567. Compare Shakespeare's lines:—

"For 'tis the mind that makes the body rich;
 And as the sun breaks through the darkest clouds,
 So honor peereth in the meanest habit."

In the last line "peereth" means "appears through," and "meanest habit," "poorest clothes." 569. *the old Norman blood*. In 1066 A.D., William, Duke of Normandy (a district of northern France), conquered the English at the battle of Hastings. For centuries the Normans were the lords of the land, and "Norman blood" was a synonym for nobility. Compare Tennyson's lines:—

"Howe'er it be, it seems to me,
 'Tis only noble to be good;
 Kind hearts are more than coronets,
 And simple faith than Norman blood."

575. *bred*. 578. *gait*. What is the meaning of "vulgar" here? 580. *majesty*. 582. "the Grand Monarque" means Louis XIV; refer to line 103.

Page 31. 584. *ambassador*. 585. "cession" — distinguish from "session." 587. What does "hence" mean here? Is this a good use of the word? 588. "port," compare "port," line 293; "the Spanish main" was the northeast coast of South America. 589. *piracies*. 590. *connive at*. What was done in regard to these piracies during Jefferson's administration? 603. *ecstasy*. 606. *impertinent*. What sort of dog is a cur? 609. *vociferating, execrable*. How do the observation and instincts of little children and domestic animals differ from those of grown-up people?

Page 32. 616. *requital*. What is meant by "profound reverences"? 618. What does "consequence" mean in this use? 619. *equanimity, comported*. 625. *interim*. 628. What was it that Feathertop said that excited so much curiosity? 646. Who are meant by "the meaner sort"? 641. Express "vanished into the house" in other words. Which expression do you think is best? Why?

Page 33. 649. *grimace*. 651. *insight*. 653. *continuity*. 654. What was the nature of this "preliminary explanation"? 655. What is the subject of "goes in quest of"? 662. *kerchief, damask*. 666. *cere-monious*. 669. Who, or what, is meant by "an unsubstantial little maid"? Why was Polly not offended? 674. *artifice*. 675. What is meant by "tampered with her own simplicity"? 680. *bolt upright*. Is "innocently" used humorously?

Page 34. 691. *Chevalier*. 704. *courtesy*. When any one is "shocked" by the passage through the body of a current of electricity from a chemical (voltaic, or galvanic) battery, the muscles of the face are usually very much contorted, as when one suffers from pain. The expression "galvanic grin" is wonderfully apt and expressive, as well as humorous, in this use; and it shows that the author was quick to make use of the then new discoveries in science for the purpose of illustrations in literature. Should we do likewise to-day? 707. *incivility*. 708. *retribution*. 711. What had aroused the rich merchant's fears? 712. *acute* (sometimes contracted to "cute").

Page 35. 715-724. How can the reader account for all of this? 726. "duly provided," etc.; how does the word "duly" indicate the author's sly humor? 722. *scintillated*. 723. *flickering*. 725. *sinister*,

prognostics, manifesting. 728. What is meant by "a very questionable acquaintance"? 729. "in his secret soul"; why not write "to himself," or some similar phrase? *insinuating.* 732. "enriched the atmosphere," etc. Show that this clause contains more thought than if the author had written "filled the room with tobacco smoke." Which expression of the fact affords the greater mental pleasure? Which is the more artistic? What do we mean by "artistic" writing? 738. What is meant by "the evil principle"? 739. *redeem, sacrifice.* Discuss the thought that people who do wrong will suffer for it at some later period of life. 743. *awry.* 744. *ensue.* 746. *refrain.*

Page 36. 749. What sly humor in this line? 750. *supernatural, environing.* 753. *self-possessed.* 754. *confide.* 756. *conversant with.* 758. What word is supplied, in thought, after "perceive"? 760. What special meaning has "native" here? Explain "well-digested." Show that this is a common way of illustrating mental growth. *conventionalism.* 762. Why speak of Feathertop as "a work of art"? 763. *invested.* What "peculiarity" is meant? 764. *species, ghastliness, awe.* 765. *consummately.* 765-768. Can this be applied to real, living persons as well as to Feathertop? What is your idea of a person who is wholly artificial and conventional? 769. *extravagant.* 774. What does "no less dainty" express? 776. *affected.*

Page 37. 782. *subdued.* Is this a special use of this word? 783. *fervent.* 785. It seems true that both men and women often have a certain ideal which they think they find in some other person, and love their own ideal rather than the real person, who must, of course, have some imperfections. Does this cause happiness or unhappiness, or both? 786. *reverberation.* 785-787. Can this statement apply to people at the present time? 790. "a liquid softness." 791. *coruscating.* 792. *careered.* 794. *imps.* 796. What was the unusual "misfortune"? To whom? To whom was it a rare "triumph"? 799. *imposing.* 802. Look up the etymology of "splendor"; "picturesque." 803. *hues, attire.* 805. *witchery.* 812. Why does the author take pains to say that the mirror was so true? Why is it called a "plate"?

Page 38. 816. *dismay.* 825. *vindicating.* 826. Why was Feathertop's expression of despair the most human fact of his whole career? 827. *deceptive.* 828. Apply this statement to human affairs and society. 842. *assimilated, mortal.* Who are meant by "our mortal brotherhood"? 844. *deluded.*

Page 39. 847. *hypocrite*. Why "sniffing" hypocrite? 854. "To-phet," a place near Jerusalem where idolatrous Jews worshiped and sacrificed their children. It became the symbol of the place of torment in the future life. 860-862. Does sympathy or love ever have such power over degraded natures? 862-865. Are all people who, in some way, see themselves as conscientious as Feathertop was? 868. Show that "medley" is (or is not) the proper word here. 869. *protruding*. 873. Why a "despairing grin"? 875. *rueful*. 878. *cox-combs*, *charlatans*.

Page 40. 881. *in fair repute*. 890. *sensibilities*. 894. *vocation*.

Read the whole story once more, and tell whether you understand it now better than you did at first, or not. Do you experience greater pleasure than at first? Has the time devoted to careful study of this story been well spent?

COMPOSITIONS

The value of written composition work after the thorough study of a literary selection, is that the student puts into orderly, connected, and unified discourse the thoughts he has acquired in a somewhat irregular way. Without some synthetic process to follow and complete the work of analysis, the thought of the student will remain in a sort of jumble in his mind. Written composition also affords a larger view and a more sustained effort than the oral work of the class recitation; it will help to fix the thought in the memory, and will cultivate the desire for definiteness and accuracy of statement which is the last step in the acquirement of knowledge.

This work should supplement the regular work in composition. The teacher will, of course, give other subjects and suggestions, if those provided here should be unavailable or unsatisfactory. The children should be encouraged to write original stories in which they try to show the force of some idea concerning life, and such work should receive much greater credit than compositions which are nothing more than reproductions, or summaries, or class exercises.

"The Transformation of Feathertop." Write this composition without referring to your text-book. The introduction should be very brief—simply stating what and how Feathertop was made as a

scarecrow. Then give the reason why the change was decided upon; then the process of transformation in detail. Without attempting to use the exact words of the author, try to imitate the style and spirit of the original as closely as possible.

"Moral Reflections suggested by Feathertop." You have stated what you consider the chief moral idea of the story; but in your study of the selection, several comments on human life were brought out as auxiliary to the main idea. Bring these together in a well-arranged essay, with a general introduction as to points of interest in the story, and with an appropriate conclusion.

"Feathertop's Wooing." Begin by introducing Feathertop as a fine gentleman, but of flimsy character. Give an account of his visit to Justice Gookin's, and of the ensuing events. Invent a conclusion different from that given in the selection.

"Feathertop's Fate." The student may be able to use Burns's lines:—

"O wad some Pow'r the giftie gie us
To see oursels as others see us!"

"Feathertops I have known."

"A Pumpkin Head and What became of It."

"A Broken Idol."

"The Brotherhood of the Empty Skull."

"What Hawthorne knew about Witchcraft." Study the early life of Hawthorne.

These subjects are given merely as examples of what may be done in the way of composition. The student should be encouraged to work along original lines. The teacher can suggest other topics for composition work.

SELLA

HEAR now a legend of the days of old —
The days when there were goodly marvels yet,
When man to man gave willing faith, and loved
A tale the better that 'twas wild and strange.

Beside a pleasant dwelling ran a brook 5
Scudding along a narrow channel, paved
With green and yellow pebbles ; yet full clear
Its waters were, and colorless and cool,
As fresh from granite rocks. A maiden oft
Stood at the open window, leaning out, 10
And listening to the sound the water made,
A sweet eternal murmur, still the same,
And not the same ; and oft, as spring came on,
She gathered violets from its fresh moist bank,
To place within her bower, and when the herbs 15
Of summer drooped beneath the midday sun,
She sat within the shade of a great rock,
Dreamily listening to the streamlet's song.

Ripe were the maiden's years ; her stature showed
Womanly beauty, and her clear, calm eye 20
Was bright with venturous spirit, yet her face
Was passionless, like those by sculptor graved
For niches in a temple. Lovers oft
Had wooed her, but she only laughed at love,
And wondered at the silly things they said. 25
'Twas her delight to wander where wild vines
O'erhang the river's brim, to climb the path

Of woodland streamlet to its mountain springs,
To sit by gleaming wells and mark below
The image of the rushes on its edge, 30
And, deep beyond, the trailing clouds that slid
Across the fair blue space. No little fount
Stole forth from hanging rock, or in the side
Of hollow dell, or under roots of oak ;
No rill came trickling, with a stripe of green, 35
Down the bare hill, that to this maiden's eye
Was not familiar. Often did the banks
Of river or of sylvan lakelet hear
The dip of oars with which the maiden rowed
Her shallop, pushing ever from the prow 40
A crowd of long, light ripples toward the shore.

Two brothers had the maiden, and she thought,
Within herself : " I would I were like them ;
For then I might go forth alone, to trace
The mighty rivers downward to the sea, 45
And upward to the brooks that, through the year,
Prattle to the cool valleys. I would know
What races drink their waters ; how their chiefs
Bear rule, and how men worship there, and how
They build, and to what quaint device they frame, 50
Where sea and river meet, their stately ships ;
What flowers are in their gardens, and what trees
Bear fruit within their orchards ; in what garb
Their bowmen meet on holidays, and how
Their maidens bind the waist and braid the hair. 55
Here, on these hills, my father's house o'erlooks
Broad pastures grazed by flocks and herds, but there
I hear they sprinkle the great plains with corn
And watch its springing up, and when the green
Is changed to gold, they cut the stems and bring 60



Painting by R. R. v. Wichera.

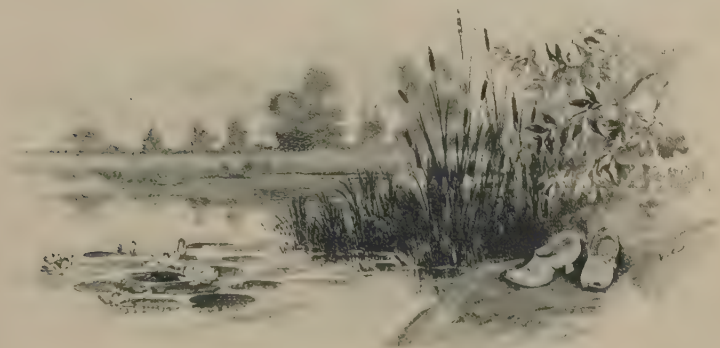
"I WOULD I WERE LIKE THEM."

The harvest in, and give the nations bread.
And there they hew the quarry into shafts,
And pile up glorious temples from the rock,
And chisel the rude stones to shapes of men.
All this I pine to see, and would have seen, 65
But that I am a woman, long ago."

Thus in her wanderings did the maiden dream,
Until, at length, one morn in early spring,
When all the glistening fields lay white with frost,
She came half breathless where her mother sat : 70
"See, mother dear," said she, "what I have found
Upon our rivulet's bank ; two slippers, white
As the midwinter snow, and spangled o'er
With twinkling points, like stars, and on the edge
My name is wrought in silver ; read, I pray, 75
Sella, the name thy mother, now in heaven,
Gave at my birth ; and sure, they fit my feet !"
"A dainty pair," the prudent matron said,
"But thine they are not. We must lay them by
For those whose careless hands have left them here ; 80
Or haply they were placed beside the brook
To be a snare. I cannot see thy name
Upon the border — only characters
Of mystic look and dim are there, like signs
Of some strange art ; nay, daughter, wear them not." 85

Then Sella hung the slippers in the porch
Of that broad rustic lodge, and all who passed
Admired their fair contexture, but none knew
Who left them by the brook. And now, at length,
May, with her flowers and singing birds, had gone, 90
And on bright streams and into deep wells shone
The high, midsummer sun. One day, at noon,
Sella was missed from the accustomed meal.

They sought her in her favorite haunts, they looked
By the great rock, and far along the stream, 95
And shouted in the sounding woods her name.
Night came, and forth the sorrowing household went
With torches over the wide pasture-grounds
To pool and thicket, marsh and briery dell,
And solitary valley far away. 100
The morning came, and Sella was not found.
The sun climbed high ; they sought her still ; the noon,



The hot and silent noon, heard Sella's name,
Uttered with a despairing cry, to wastes
O'er which the eagle hovered. As the sun 105
Stooped toward the amber west to bring the close
Of that sad second day, and, with red eyes,
The mother sat within her home alone,
Sella was at her side. A shriek of joy
Broke the sad silence ; glad, warm tears were shed, 110
And words of gladness uttered. " Oh, forgive,"
The maiden said, " that I could e'er forget
Thy wishes for a moment. I just tried

The slippers on, amazed to see them shaped
So fairly to my feet, when, all at once, 115
I felt my steps upborne and hurried on
Almost as if with wings. A strange delight,
Blent with a thrill of fear, o'ermastered me,
And, ere I knew, my plashing steps were set
Within the rivulet's pebbly bed, and I 120
Was rushing down the current. By my side
Tripped one as beautiful as ever looked
From white clouds in a dream ; and, as we ran,
She talked with musical voice and sweetly laughed.
Gayly we leaped the crag and swam the pool, 125
And swept with dimpling eddies round the rock, .
And glided between shady meadow banks.
The streamlet broadening as we went, became
A swelling river, and we shot along
By stately towns, and under leaning masts 130
Of gallant barks, nor lingered by the shore
Of blooming gardens ; onward, onward still,
The same strong impulse bore me till, at last,
We entered the great deep, and passed below
His billows, into boundless spaces, lit 135
With a green sunshine. Here were mighty groves,
Far down the ocean valleys, and between
Lay what might seem fair meadows, softly tinged
With orange and with crimson. Here arose
Tall stems, that, rooted in the depths below, 140
Swung idly with the motions of the sea ;
And here were shrubberies in whose mazy screen
The creatures of the deep made haunt. My friend
Named the strange growths, the pretty coralline,
The dulse with crimson leaves, and streaming far, 145
Sea thong and sea lace. Here the tangle spread

Its broad, thick fronds, with pleasant bowers beneath;
And oft we trod a waste of pearly sands,
Spotted with rosy shells, and thence looked in
At caverns of the sea whose rock-roofed halls 150
Lay in blue twilight. As we moved along,
The dwellers of the deep, in mighty herds,
Passed by us, reverently they passed us by,
Long trains of dolphins rolling through the brine,
Huge whales, that drew the waters after them, 155
A torrent stream, and hideous hammer-sharks,
Chasing their prey. I shuddered as they came;
Gently they turned aside and gave us room."

Hereat broke in the mother, "Sella, dear,
This is a dream, the idlest, vainest dream." 160
"Nay, mother, nay; behold this sea-green scarf,
Woven of such threads as never human hand
Twined from the distaff. She who led my way
Through the great waters bade me wear it home,
A token that my tale is true. 'And keep,' 165
She said, 'the slippers thou hast found, for thou,
When shod with them, shalt be like one of us,
With power to walk at will the ocean-floor,
Among its monstrous creatures unafraid,
And feel no longing for the air of heaven 170
To fill thy lungs, and send the warm, red blood
Along thy veins. But thou shalt pass the hours
In dances with the sea nymphs, or go forth,
To look into the mysteries of the abyss
Where never plummet reached. And thou shalt
sleep 175

Thy weariness away on downy banks
Of sea moss, where the pulses of the tide
Shall gently lift thy hair, or thou shalt float

On the soft currents that go forth and wind
From isle to isle, and wander through the sea.' 180

“So spoke my fellow-voyager, her words
Sounding like wavelets on a summer shore,
And then we stopped beside a hanging rock
With a smooth beach of white sand at its foot,
Where three fair creatures like herself were set 185
At their sea banquet, crisp and juicy stalks,
Culled from the ocean's meadow, and the sweet
Midrib of pleasant leaves, and golden fruits,
Dropped from the trees that edge the southern isles,
And gathered on the waves. Kindly they prayed 190
That I would share their meal, and I partook
With eager appetite, for long had been
My journey, and I left the spot refreshed.

“And then we wandered off amid the groves
Of coral loftier than the growths of earth; 195
The mightiest cedar lifts no trunk like theirs,
So huge, so high, toward heaven, nor overhangs
Alleys and bowers so dim. We moved between
Pinnacles of black rock, which, from beneath,
Molten by inner fires, so said my guide, 200
Gushed long ago into the hissing brine,
That quenched and hardened them, and now they
stand

Motionless in the currents of the sea
That part and flow around them. As we went,
We looked into the hollows of the abyss, 205
To which the never resting waters sweep
The skeletons of sharks, the long white spines
Of narwhal, and of dolphin, bones of men
Shipwrecked, and mighty ribs of foundered barks.
Down the blue pits we looked, and hastened on. 210

“But beautiful the fountains of the sea
Sprang upward from its bed ; the silvery jets
Shot branching far into the azure brine,
And where they mingled with it, the great deep
Quivered and shook, as shakes the glimmering air 215
Above a furnace. So we wandered through
The mighty world of waters, till at length
I wearied of its wonders, and my heart
Began to yearn for my dear mountain home.
I prayed my gentle guide to lead me back 220
To the upper air. ‘A glorious realm,’ I said,
‘Is this thou openest to me ; but I stray
Bewildered in its vastness ; these strange sights
And this strange light oppress me. I must see
The faces that I love, or I shall die.’ 225

“She took my hand, and, darting through the waves,
Brought me to where the stream, by which we came,
Rushed into the main ocean. Then began
A slower journey upward. Wearily
We breasted the strong current, climbing through 230
The rapids tossing high their foam. The night
Came down, and, in the clear depth of a pool,
Edged with o’erhanging rock, we took our rest
Till morning ; and I slept, and dreamed of home
And thee. A pleasant sight the morning showed ; 235
The green fields of this upper world, the herds
That grazed the bank, the light on the red clouds,
The trees, with all their host of trembling leaves,
Lifting and lowering to the restless wind
Their branches. As I awoke I saw them all 240
From the clear stream ; yet strangely was my heart
Parted between the watery world and this,
And as we journeyed upward, oft I thought

Of marvels I had seen, and stopped and turned,
And lingered, till I thought of thee again ; 245
And then again I turned and clambered up
The rivulet's murmuring path, until we came
Beside this cottage door. There tenderly
My fair conductor kissed me, and I saw
Her face no more. I took the slippers off. 250
Oh ! with what deep delight my lungs drew in
The air of heaven again, and with what joy
I felt my blood bound with its former glow ;
And now I never leave thy side again."

So spoke the maiden Sella, with large tears 255
Standing in her mild eyes, and in the porch
Replaced the slippers. Autumn came and went ;
The winter passed ; another summer warmed
The quiet pools ; another autumn tinged
The grape with red, yet while it hung unplucked, 260
The mother, ere her time, was carried forth
To sleep among the solitary hills.

A long, still sadness settled on that home
Among the mountains. The stern father there
Wept with his children, and grew soft of heart, 265
And Sella, and the brothers twain, and one
Younger than they, a sister fair and shy,
Strewed the new grave with flowers, and round it set
Shrubs that all winter held their lively green.
Time passed ; the grief with which their hearts were
 wrung 270
Waned to a gentle sorrow. Sella, now,
Was often absent from the patriarch's board ;
The slippers hung no longer in the porch ;
And sometimes after summer nights her couch

Was found unpressed at dawn, and well they knew 275
That she was wandering with the race who make
Their dwelling in the waters. Oft her looks
Fixed on blank space, and oft the ill-suited word
Told that her thoughts were far away. In vain
Her brothers reasoned with her tenderly. 280

“Oh leave not thus thy kindred,” so they prayed :
“Dear Sella, now that she who gave us birth
Is in her grave, oh, go not hence, to seek
Companions in that strange cold realm below,
For which God made not us nor thee, but stay 285
To be the grace and glory of our home.”

She looked at them with those mild eyes and wept,
But said no word in answer, nor refrained
From those mysterious wanderings that filled
Their loving hearts with a perpetual pain. 290

And now the younger sister, fair and shy,
Had grown to early womanhood, and one
Who loved her well had wooed her for his bride,
And she had named the wedding day. The herd
Had given its fatlings for the marriage feast ; 295
The roadside garden and the secret glen
Were rifled of their sweetest flowers to twine
The doorposts, and to lie among the locks
Of maids, the wedding guests ; and from the boughs
Of mountain orchards had the fairest fruits 300
Been plucked to glisten in the canisters.

Then, trooping over hill and valley, came
Matron and maid, grave men and smiling youths,
Like swallows gathering for their autumn flight.
In costumes of that simpler age they came, 305
That gave the limbs large play, and wrapt the form
In easy folds, yet bright with glowing hues

As suited holidays. All hastened on
To that glad bridal. There already stood
The priest prepared to say the spousal rite, 310
And there the harpers in due order sat,
And there the singers. Sella, midst them all,
Moved strangely and serenely beautiful,
With clear blue eyes, fair locks, and brow and cheek
Colorless as the lily of the lakes, 315
Yet molded to such shape as artists give
To beings of immortal youth. Her hands
Had decked her sister for the bridal hour
With chosen flowers, and lawn whose delicate threads
Vied with the spider's spinning. There she stood ' 320
With such a gentle pleasure in her looks
As might beseech a river nymph's soft eyes
Gracing a bridal of the race whose flocks
Were pastured on the borders of her stream.

She smiled, but from that calm, sweet face the smile 325
Was soon to pass away. That very morn
The elder of the brothers, as he stood
Upon the hillside, had beheld the maid,
Emerging from the channel of the brook,
With three fresh water lilies in her hand, 330
Wring dry her dripping locks, and in a cleft
Of hanging rock, beside a screen of boughs,
Bestow the spangled slippers. None before
Had known where Sella hid them. Then she laid
The light brown tresses smooth, and in them twined 335
The lily buds, and hastily drew forth
And threw across her shoulders a light robe
Wrought for the bridal, and with bounding steps
Ran toward the lodge. The youth beheld and marked
The spot and slowly followed from afar. 340

Now had the marriage rite been said ; the bride
Stood in the blush that from her burning cheek
Glowed down the alabaster neck, as morn
Crimsons the pearly heavens halfway to the west.
At once the harpers struck their chords ; a gush 345
Of music broke upon the air ; the youths
All started to the dance. Among them moved
The queenly Sella with a grace that seemed
Caught from the swaying of the summer sea.
The young drew forth the elders to the dance, 350
Who joined it half abashed, but when they felt
The joyous music tingling in their veins,
They called for quaint old measures, which they trod
As gayly as in youth, and far abroad
Came through the open windows cheerful shouts 355
And bursts of laughter. They who heard the sound
Upon the mountain footpaths paused and said,
“ A merry wedding.” Lovers stole away
That sunny afternoon to bowers that edged
The garden walks, and what was whispered there 360
The lovers of these later days can guess.

Meanwhile the brothers, when the merry din
Was loudest, stole to where the slippers lay,
And took them thence, and followed down the brook
To where a little rapid rushed between 365
Its borders of smooth rock, and dropped them in.
The rivulet, as they touched its face, flung up
Its small bright waves like hands, and seemed to take
The prize with eagerness and draw it down.
They gleaming through the waters as they went, 370
And striking with light sound the shining stones,
Slid down the stream. The brothers looked and
watched

And listened with full beating hearts, till now
The sight and sound had passed, and silently
And half repentant hastened to the lodge. 375

The sun was near his set; the music rang
Within the dwelling still, but the mirth waned;
For groups of guests were sauntering toward their
homes.

Across the fields, and far, on the hillside paths,
Gleamed the white robes of maidens. Sella grew 380
Weary of the long merriment; she thought
Of her still haunts beneath the soundless sea,
And all unseen withdrew and sought the cleft
Where she had laid the slippers. They were gone.
She sought the brookside near, yet found them not. 385

Then her heart sank within her, and she ran
Wildly from place to place, and once again
She searched the secret cleft, and next she stooped
And with spread palms felt carefully beneath
The tufted herbs and bushes, and again, 390
And yet again she searched the rocky cleft.

"Who could have taken them?" That question cleared
The mystery. She remembered suddenly
That when the dance was in its gayest whirl,
Her brothers were not seen, and when, at length, 395
They reappeared, the elder joined the sports
With shouts of boisterous mirth, and from her eye
The younger shrank in silence. "Now, I know
The guilty ones," she said, and left the spot,
And stood before the youths with such a look 400
Of anguish and reproach that well they knew
Her thoughts, and almost wished the deed undone.

Frankly they owned the charge: "And pardon us;
We did it all in love; we could not bear

That the cold world of waters and the strange 405
Beings that dwell within it should beguile
Our sister from us." Then they told her all;
How they had seen her stealthily bestow
The slippers in the cleft, and how by stealth
They took them thence and bore them down the brook, 410
And dropped them in, and how the eager waves
Gathered and drew them down: but at that word
The maiden shrieked — a broken-hearted shriek —
And all who heard it shuddered and turned pale
At the despairing cry, and "They are gone!" 415
She said, "gone — gone forever. Cruel ones!
'Tis you who shut me out eternally
From that serener world which I had learned
To love so well. Why took ye not my life?
Ye cannot know what ye have done." She spake 420
And hurried to her chamber, and the guests
Who yet had lingered silently withdrew.

The brothers followed to the maiden's bower,
But with a calm demeanor, as they came,
She met them at the door. "The wrong is great," 425
She said, "that ye have done me, but no power
Have ye to make it less, nor yet to soothe
My sorrow; I shall bear it as I may,
The better for the hours that I have passed
In the calm region of the middle sea. 430
Go, then. I need you not." They, overawed,
Withdrew from that grave presence. Then her tears
Broke forth a flood, as when the August cloud,
Darkening beside the mountain, suddenly
Melts into streams of rain. That weary night 435
She paced her chamber, murmuring as she walked,
"O peaceful region of the middle sea!"

O azure bowers and grots, in which I loved
To roam and rest ! Am I to long for you,
And think how strangely beautiful ye are, 440
Yet never see you more ? And dearer yet,
Ye gentle ones in whose sweet company
I trod the shelly pavements of the deep,
And swam its currents, creatures with calm eyes
Looking the tenderest love, and voices soft 445
As ripple of light waves along the shore,
Uttering the tenderest words ! Oh ! ne'er again
Shall I, in your mild aspects, read the peace
That dwells within, and vainly shall I pine
To hear your sweet low voices. Haply now 450
Ye miss me in your deep-sea home, and think
Of me with pity, as of one condemned
To haunt this upper world, with its harsh sounds
And glaring lights, its withering heats, its frosts,
Cruel and killing, its delirious strifes, 455
And all its feverish passions, till I die."

So mourned she the long night, and when the morn
Brightened the mountains, from her lattice looked
The maiden on a world that was to her
A desolate and weary waste. That day 460
She passed in wandering by the brook that oft
Had been her pathway to the sea, and still
Seemed, with its cheerful murmur, to invite
Her footsteps thither. " Well may'st thou rejoice,
Fortunate stream ! " she said, " and dance along 465
Thy bed, and make thy course one ceaseless strain
Of music, for thou journeyest toward the deep,
To which I shall return no more." The night
Brought her to her lone chamber, and she knelt
And prayed, with many tears, to Him whose hand 470

Touches the wounded heart and it is healed.
With prayer there came new thoughts and new
desires.

She asked for patience and a deeper love
For those with whom her lot was henceforth cast,
And that in acts of mercy she might lose 475
The sense of her own sorrow. When she rose
A weight was lifted from her heart. She sought
Her couch, and slept a long and peaceful sleep.
At morn she woke to a new life. Her days
Henceforth were given to quiet tasks of good 480
In the great world. Men hearkened to her words,
And wondered at their wisdom and obeyed,
And saw how beautiful the law of love
Can make the cares and toils of daily life.

Still did she love to haunt the springs and brooks, 485
As in her cheerful childhood, and she taught
The skill to pierce the soil and meet the veins
Of clear, cold water winding underneath,
And call them forth to daylight. From afar
She bade men bring the rivers on long rows 490
Of pillared arches to the sultry town,
And on the hot air of the summer fling
The spray of dashing fountains. To relieve
Their weary hands, she showed them how to tame
The rushing stream, and make him drive the wheel 495
That whirls the humming millstone and that wields
The ponderous sledge. The waters of the cloud,
That drench the hillside in the time of rains,
Were gathered at her bidding into pools,
And in the months of drought led forth again, 500
In glimmering rivulets, to refresh the vales,
Till the sky darkened with returning showers.

So passed her life, a long and blameless life,
And far and near her name was named with love
And reverence. Still she kept, as age came on, 505
Her stately presence ; still her eyes looked forth
From under their calm brows as brightly clear
As the transparent wells by which she sat
So oft in childhood. Still she kept her fair
Unwrinkled features, though her locks were white. 510
A hundred times had summer, since her birth,
Opened the water lily on the lakes,
So old traditions tell, before she died.
A hundred cities mourned her, and her death
Saddened the pastoral valleys. By the brook, 515
That bickering ran beside the cottage door
Where she was born, they reared her monument.
Ere long the current parted and flowed round
The marble base, forming a little isle,
And there the flowers that love the running stream, 520
Iris and orchis, and the cardinal flower,
Crowded and hung caressingly around
The stone engraved with Sella's honored name.

— WILLIAM CULLEN BRYANT.



I. GENERAL EXERCISES

1. Read the whole poem. Is this poem a moralized legend? What do you consider the principal moral idea? Which makes the stronger impression on your mind—the story, or the moral? Refer to any lines in which the poet expresses the moral idea. Did Bryant write the poem for the sake of the moral? or for the sake of the story? or for both?

2. The name Sella means “shadow.” Why was this a good name for the chief character in the story? How many characters are there in the story? Who are they? What sort of change takes place in the character of Sella? When? Name the causes of this change of heart; the results.

3. Point out a number of particular passages that indicate Sella’s love for the water, both in her youth, and in her maturer life. Name the practical uses of water that Sella taught the people. In what respects is the conclusion of the poem especially good?

4. Bryant is our American “poet of Nature.” Point out several lines in this poem that show his close observation of natural phenomena. What kinds of Nature scenes are used most in this poem? Which is most prominent in the poem—the natural scenery, the human interest, or the interest in the superhuman element of Sella’s character?

5. What passages of the poem indicate the indefinite setting of time and place that the author gives it? Show that this method of handling the story is in keeping with the prevailing thought and mood.

6. Do you know of any fairy tale in which the transformation of the chief character is effected by a pair of magic slippers? What peculiar power did the slippers give Sella? To what mythological character did a pair of winged sandals give the same power?

7. Select the passages of the poem in which a *direct* comparison occurs, as in lines 21–23:—

“Yet her face
Was passionless, like those by sculptor graved
For niches in a temple.”

Point out the respects in which the things compared are alike; unlike. Such a comparison is called, for convenience, a *SIMILE*.

8. Select five passages in this poem in which indirect comparisons

occur, as in line 148, "And oft we trod a waste of pearly sands." Such a use of language is called a METAPHOR. Point out the respects in which the things compared are alike.

9. Select several passages in which things in Nature or things without life are represented as human; for example, lines 367-369:—

"The rivulet, as they touched its face, flung up
Its small bright waves like hands, and seemed to take
The prize with eagerness and draw it down."

This figure of speech is called PERSONIFICATION. Figures of speech are valuable chiefly for the mental pleasure they afford the reader in his discovery of the fitness, force, and beauty of the suggested thought.

10. Make an outline to indicate the large divisions or steps of the story. What remains for the author to do, after he has the general plan of his story in mind?

II. SPECIAL EXERCISES

The first four lines serve what purpose? Why is a wild and strange story more interesting than one about ordinary things of the present time and life? 2. *marvels*.

6. *scudding*. 12. Why was the murmur eternal? 13. Why was the murmur not always the same? 18. What was the mood of the maiden at such a time?

19. Express the first statement in plainer language; which statement is the better for poetry? *stature*. 21. *venturous*. 23. *niches*. 28. What is the force of the modifiers "woodland" and "mountain"? 30. What are "rushes"? 31. "deep beyond" means where? that is, where does she see the "trailing clouds"? What must be supplied, in thought, before "the trailing clouds"? 34. *dell*. 35. *rill*. What was this "stripe of green"? 38. *sylvan*. 40. *shallop*.

47. How are the brooks thought of? 50. Explain "quaint device." 59. Explain the passage, "when the green is changed to gold." 62. Explain "hew the quarry into shafts." 64. This line alludes to what art? 65. *pine*. 66. What is the feeling of Sella here?

73. *spangled*. 75. *wrought*. 76. What is the relation of the name "Sella" to the rest of the sentence? 77. Compare the feelings of the mother and Sella. 81. *haply*. 82. Why could not the mother see the mystic name?

87. What is a "rustic lodge"? 88. *contexture*. 91. Why could the sun shine now into "deep" wells? 96. What does "sounding" signify here? 101-107. These lines indicate how long a time? 105. *hovered*. 106. What is meant by "the amber west"? 111. What is Sella's first emotion? Why does it not continue very long? 118. *blent, thrill*. 123. Why is reference to "clouds" and a "dream" particularly fitting here? 124. The "musical voice" of the water nymph corresponds to what fact about water? 131. What does "barks" mean here? Why "gallant" barks? 132. Why is the word "onward" repeated? 136. Explain "a green sunshine." What were these "groves" and "meadows" (138)? 144. What words are in apposition with "strange growths"? 147. *fronds, bowers*. 151. What caused the "blue" twilight? 153. Why did the sea animals pass by them "reverently"? 154. *dolphins*. What does "rolling" mean here? 156. *hammer-sharks*.

159. What is the artistic reason for having the mother interrupt Sella's narrative at this point? 160. Was the mother's statement true?

163. *distaff*. 174. "of the abyss" means what? 175. *plummet*. 176. What comparison is implied by the word "downy"? 177. What means "the pulses of the tide"?

182. Show the especial fitness of the comparison "like wavelets." How does "on a summer shore" make the thought more definite? 186. What words tell what they had to eat at this "sea banquet"? 187. *culled*. 188. *midrib*.

193. What growths of earth are thought of here? Look up "coral," and find out what you can about its formation. 199. *pinnacles*. 200. *molten*. 201. What is the significance of the word "gushed"? 202. *quenched*. What natural phenomenon is described in lines 198-204? 205. Refer to line 174. 209. What are the "ribs" of a ship?

211. What means "fountains of the sea"? 212. In what respects were these "jets" silvery? 213. *azure*. What is meant by the "azure brine"? 215. Point out the elements of likeness in this simile. 219. What common characteristic of human nature does this line express? 223. *Bewildered*. 225. Which was the stronger — Sella's human feelings, or this unreal life that she assumed when she visited the deep sea? What feeling is especially prominent here?

230. Does this mean only the simple fact of going against the current, or is there any other interpretation of the line? 235. What lines

explain what this "pleasant sight" was? 237. *grazed*. 254. How long did Sella keep this promise? Was it possible for her to forget what she had experienced? Was it likely that she would remain perfectly satisfied with her home life and that she would never wish to visit the sea nymphs again?

257-260. How much time passed? What is the effect of mentioning the seasons in order? 261. What is expressed by "ere her time"?

269. What kind of "shrubs" were these? 271. *waned*. 272. *patriarch*. Where was Sella at these times of absence? 274. What did this fact indicate? 286. Explain fully in your own words "the grace and glory of our home." Does this mean that home duties, when performed in a sweet and noble way, are greater and more lovely in a girl's life than to live in an ideal world without helping others in any way? 290. *perpetual*.

295. *fatlings*. 297. *rifled*. 301. *canisters*.

302. *trooping*. 304. Show the fitness of the figure. 305. What time of the world's history is meant by "that simpler age"? Can you mention any people who wore "costumes" of this kind? 309. What does "bridal" mean here? 310. *spousal rite*. 315. Would the white rose, or the lily of the valley, or some other white flower have answered the purpose of the poet as perfectly as "the lily of the lakes"? What do we commonly call such a lily? 317. Explain "beings of immortal youth." What is the double significance of the expression? 318. *decked*. 320. *vied*. Who is meant by "she"? 322. *beseem*. What people believed in river nymphs? What fact about a river did the nymph symbolize? 292-324. What is the mood or emotion that pervades these lines?

329. *emerging*. 331. *cleft*.

342-344. Show in detail the beauty of this figure. 345. *chords*. What comparison is implied in "gush"? 351. *abashed*. 352. Explain "tingling in their veins." 353. Why did the old people wish "quaint old" music? 359. What is the meaning of "edged" here?

362. "The merry din" refers to what? 368. Notice the force of the word "seemed"; as Bacon said, "Poetry alters the shews (appearance) of things to suit the desires of the mind." 373. Why were their hearts "full" and "beating"? 375. *repentant*. Why? 382. Notice that three words in this line begin with s; is the effect pleasing to the ear? This poetic device is called "alliteration." Note other in-

stances in the poem. 386. What are Sella's feelings now? 398. How did she know the guilty ones? 401. *anguish, reproach.*

403. *frankly.* 406. *beguile.* 408. *stealthily.* 413. Compare the emotion here with that expressed in line 109.

423. Compare "bower," as used here, with its meaning in line 147. 424. *demeanor.* 433. What is the usual effect of weeping upon those who are in deep sorrow? 438. *grots.* 453-456. What is Sella's attitude toward the world? Have the expressions "glaring lights," etc. any figurative significance? If so, explain each.

461. Note that Sella here takes a lingering farewell of the "other-worldliness" in which she had found so much pleasure. What lines express a new attitude on her part toward life and the world? 483. Give several practical illustrations of the truth of this beautiful principle of life.

486-502. These lines give a poetic statement of what facts? How does the poetic statement differ from commonplace statement of the same facts?

505-510. How beautiful such an old lady is!

516. *bickering.* 521. *iris, orchis, cardinal flower.*

Read the whole poem again. In what respects is the style (that is, *his way of telling a story*) of Bryant different from that of Hawthorne in "Feathertop"? Is the language of this poem very difficult? How is the story made impressive? Beautiful? Is the thought very profound? Important?

The three chief elements of literature as a fine art are: first, some great idea or emotion, universal in its application and appeal; second, a story about Nature (the external world), or human life, or the supernatural, or a skillful combination of these elements, into which the great idea or emotion is woven — the story interests us and we remember it; third, the beautifying of the story in various ways — this furnishes us pleasure.

Word Study Review. — marvels, murmur, scudding, stature, venturous, sculptor, niches, dell, rill, sylvan, shallop, quaint, quarry, pine, rivulet, spangled, wrought, rustic, contexture, hovered, blent, fronds, bower, distaff, abyss, plummet, banquet, culled, pinnacles, molten, quenched, azure, waned, patriarch, perpetual, fatlings, rifled, canisters, bridal, spousal, rite, immortal, vied, decked, emerging, repentant, anguish, reproach, frankly, beguile, stealth, demeanor, grots, bickering, iris, orchis, cardinal.

COMPOSITIONS

Oral.—Tell the plot (story) of the poem in such a way as to make it interesting and clear to one who has never read the poem. Try to avoid such expressions as “and-ah, why-ah,” etc., and unpleasant repetition of “then, so,” etc. Be careful to have the thought of each sentence clearly in mind before you begin to express your thought in words.

Written.—“Sella and the Sea Nymphs.” In your introduction, state *briefly* who Sella was and how she found the slippers; then give the details that belong to your subject.

“Sella’s Conversion.” In your first paragraph tell who Sella was and speak of her love for the sea nymphs. Your *discussion* should tell in an interesting way the incidents that cause a change of heart in Sella. In conclusion, say which you think was the better life and close with an appropriate quotation from the poem.

“Service a Balm for Sorrow.” How sorrow affects different people—Sella’s deep grief—what she did to heal her wounded spirit—the results.

“A Rustic Wedding.” Write in smooth prose the substance of the author’s account of the wedding of Sella’s sister. Let the following headings indicate paragraphs: brief description of Sella’s sister and a sentence in regard to her engagement—the gathering of the people—adorning the bride—the ceremony—the festivities.

“The Home by the River.” Give as clear a description as you can of Sella’s home—those who lived there—their joys—their sorrows—the importance of home.

“Treachery for Love’s Sake.” How the brothers found where Sella hid the slippers—how they threw them away—how she detected their guilt—their excuse—was their action right or wrong?

“Grandfather’s Story about the Water Wheel.” Picture the old man and some children who beg for a story—he tells them that long ago, a fairy lady taught people how to make water exert its power for their advantage. [Let all the conversation be *direct speech*.]

In dialogue, begin a new paragraph for each separate speech of each speaker.

“How to be Beautiful in Old Age.” Describe Sella as a young maiden—what she did during her life and how she changed in appearance—why she was still beautiful in her declining years.

THE DECLARATION OF INDEPENDENCE

A DECLARATION BY THE REPRESENTATIVES OF THE
UNITED STATES OF AMERICA IN GENERAL CON-
GRESS ASSEMBLED

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God 5 entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident : that all men are created equal ; that they are endowed by their 10 Creator with certain inalienable rights ; that among these are life, liberty, and the pursuit of happiness ; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed ; that whenever any form of gov- 15 ernment becomes destructive of these ends, it is the right of the people to alter or abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happi- 20 ness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes ; and accordingly all experience hath

shown that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present king of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws the most wholesome and necessary for the public good.

He has forbidden the governors to pass laws of immediate and pressing importance, unless suspended in their operation till his assent should be obtained; and, when so suspended, he has utterly neglected to attend to them.

He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature, a right inestimable to them, and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the repository of their public records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved representative houses repeatedly

for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time after such dissolutions to cause others to be elected, whereby the legislative 60 powers, incapable of annihilation, have returned to the people at large for their exercise, the state remaining, in the meantime, exposed to all the dangers of invasion from without and convulsions within.

He has endeavored to prevent the population of these 65 states ; for that purpose obstructing the laws for naturalization of foreigners, refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice by 70 refusing his assent to laws for establishing judiciary powers.

He has made judges dependent on his will alone for the tenure of their offices, and the amount and payment of their salaries. 75

He has erected a multitude of new offices, and sent hither swarms of new officers to harass our people and eat out their substance.

He has kept among us in times of peace standing armies without the consent of our legislatures. 80

He has affected to render the military independent of, and superior to, the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitutions and unacknowledged by our laws, giving his assent to their acts of pretended 85 legislation for quartering large bodies of armed troops among us ; for protecting them by a mock trial from punishment for any murders which they should commit on the inhabitants of these states ; for cutting off our

trade with all parts of the world; for imposing taxes 90
on us without our consent; for depriving us in many
cases of the benefits of trial by jury; for transporting
us beyond seas to be tried for pretended offenses; for
abolishing the free system of English laws in a neigh-
boring province, establishing therein an arbitrary gov- 95
ernment, and enlarging its boundaries, so as to render
it at once an example and fit instrument for introducing
the same absolute rule into these colonies; for taking
away our charters, abolishing our most valuable laws,
and altering fundamentally the forms of our govern-100
ments; for suspending our own legislatures, and declar-
ing themselves invested with power to legislate for us
in all cases whatsoever.

He has abdicated government here, by declaring us
out of his protection and waging war against us. 105

He has plundered our seas, ravaged our coasts, burnt
our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign
mercenaries to complete the works of death, desola-
tion, and tyranny already begun with circumstances of 110
cruelty and perfidy scarcely paralleled in the most bar-
barous ages, and totally unworthy the head of a civilized
nation.

He has constrained our fellow-citizens, taken captive
on the high seas, to bear arms against their country, to 115
become the executioners of their friends and brethren,
or to fall themselves by their hands.

He has excited domestic insurrection among us, and
has endeavored to bring on the inhabitants of our
frontiers, the merciless Indian savages, whose known 120
rule of warfare is an undistinguished destruction of all
ages, sexes, and conditions.

In every stage of these oppressions we have petitioned for redress in the most humble terms : our repeated petitions have been answered only by repeated injuries. 125

A prince whose character is thus marked by every act which may define a tyrant, is unfit to be the ruler of a free people.

Nor have we been wanting in attentions to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here, we have appealed to their native justice and magnanimity, and we have conjured them by the ties 135 of one common kindred to disavow these usurpations which would inevitably interrupt our connection and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must therefore acquiesce in the necessity which denounces our 140 separation, and hold them as we hold the rest of mankind, enemies in war, in peace friends.

We, therefore, the representatives of the United States of America in General Congress assembled, appealing to the supreme Judge of the world for the 145 rectitude of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare, that these united colonies are, and of right ought to be, free and independent states ; that they are absolved from all allegiance to the British 150 crown, and that all political connection between them and the state of Great Britain is, and ought to be, totally dissolved ; and that as free and independent states, they have full power to levy war, conclude peace, contract alliances, establish commerce, and do all other 155

acts and things which independent states may of right do.

And for the support of this declaration, with a firm reliance on the protection of divine Providence, we mutually pledge to each other our lives, our fortunes, 160 and our most sacred honor.

— *Written by* THOMAS JEFFERSON.

I. GENERAL EXERCISES

1. When, where, by whom, and for what purposes was the Declaration of Independence written? Give any facts that you can recall in regard to the historical circumstances that immediately preceded its adoption.

2. Show that the Declaration has at least four distinct parts, and state the general character of each part.

3. How many self-evident truths are stated in the second paragraph? Which one of these is modified by a following statement?

4. How many direct accusations against the king are made? Is each one of these charges distinct from all the others? Can you give a particular illustration of the truth of any of these charges?

5. What are the three definite declarations in regard to the independence of the colonies? By what pledge are they supported?

While studying this selection, make a list of all the words you do not thoroughly understand; look up pronunciation and fitting definitions.

II. SPECIAL EXERCISES

Page 75. 2. What does "dissolve" mean in this use of the word? What other meaning has it? What are "political bands"? 4. Name some of the great powers of the earth. "Equal" in what sense? This implies that there are laws which produce inequality of station: do you know anything of such laws? 9. What is a "self-evident" truth? Men are plainly not equal in physical or mental nature, or in social or business abilities; in what respects are men created "equal"? This clause is often misunderstood and used as a basis for vicious theories of life and society. Be sure to have a clear and correct idea of its intended meaning. In order that it may be enjoyed by all men,

liberty must be defined as the right to do what one pleases, just so long as he does not injure others in any way; it is in reality obedience—obedience to the highest laws of human life. Note also that the Declaration reads, “the *pursuit* of happiness.” 14. What does “deriving” modify? Explain the phrase “from the consent of the governed.” Has this idea ever been followed perfectly by our government? By any government? What kind of society is necessary in order to put this principle into perfect practice? Is the principle, nevertheless, true? 19. What is meant by the “foundation” of a government? 22. Had the government of Great Britain been long established? What had been the policy of the British government toward its colonies? Would it have been possible to have changed that policy if those in authority had wished to do so?

Page 76. 37. What sort of government is an absolute tyranny? Give an example. What is the principal thought of the second paragraph? How is it connected with the preceding paragraph? With what follows? 40. What is the meaning of “wholesome” as applied to laws? 41. Explain the phrase “for the public good.” Show that people are very apt to give such expressions a very narrow meaning. 42. What was the relation of the governors to the king? To the colonists? 49. How were the people “represented in the legislature”? What is that form of government called? Is it really self-government? 50. Why is such a government “formidable to tyrants only”?

Page 77. 57. What is the special significance of the word “invasions”? 58. Who determines what the rights of the people are? 60. What is meant by “legislative powers”? What two other kinds of power are included in the government of the United States? Which of the three is necessarily first in time? Why cannot these powers be annihilated? Give an example, real or supposed, of the people’s taking the making and executing of the law into their own hands. Is this ever the best thing to do? 64. Give examples from the history of our country of convulsions within a state or nation. 65. What is the meaning of “population” as used here? In what sense were the colonies states? 67. What is meant by “naturalization of foreigners”? 76. Is the word “erected” correct here? Can you substitute a better word? 78. What is meant by “eat out their substance”? Can you reconstruct this sentence so as to give it greater force? Many changes were made in the wording of the original draft of the Declaration during the debate which preceded its adoption. 81. What does “affected” mean here?

Compare "effect" in line 20. 83. "Subject" is what part of speech? how pronounced? 84. What is meant by "our constitutions"? 87. What is a "mock trial"?

Page 78. 90. Define "imposing" as used here. Some taxes are still called "imposts." 92. The principle of trial by jury was believed in a feeble fashion by the ancient Greeks, Romans, and Teutons, but it was usually soon subdued by imperial theories of government. This method of determining justice became woven into the common law practices of England, and was firmly established as a fundamental element of English liberty when it was embodied in the Magna Charta (Great Charter) which was signed by King John in 1215 A.D. Our forefathers made the principle a permanent part of American liberty by writing it into the Constitution of the United States, in Article III, Section 2, "The trial of all crimes, except in cases of impeachment, shall be by jury;" etc. 94. What neighboring province is meant? 102. Who are meant by "themselves"? 108. Who were these "foreign mercenaries"? In what battle of the Revolution did they take a prominent part? 109-113. Does intense feeling overcome the restraints of judgment in this passage? 115. What waters are meant by "the high seas"? What war was caused by the continuation of this practice after the Revolution? 118. Give an example of an "insurrection." Should the verb "incited," be used here instead of "excited"? 121. "Undistinguished"—can you give a more exact word? How did Hawthorne use this word in "Feathertop"?

Page 79. 126. Why is the king of Great Britain here called "A prince"? 133. "Emigration"—distinguish from "migration" and "immigration." 138. What does "correspondence" mean here? 140. Is "denounces" the best word here? 142. Notice the force of this construction; it seems to stick in one's memory. 150. Compare "absolved" with "dissolve" in line two, and point out the difference in meaning.

Page 80. 160. Comment on the use of "mutually" here. Which of these three pledges is considered the dearest and of greatest worth?

COMPOSITIONS

"The Structure and Style of the Declaration of Independence." Discuss in a connected and orderly manner the structure of the Declaration. What gives it literary as well as political value?

“The Importance of the Declaration of Independence.” Why was such a formal statement necessary? Were the principles set forth in it entirely new and original? What was its effect upon the colonists? Its importance after the Revolution? How is it regarded by Americans at the present time? What do the other nations of the world think of it?

“Are All Men created Equal?” In what respects are men unequal as we see them in life? What are the causes of this inequality? In what ways are men all alike, or equal?

“The Source of Governmental Authority.” Show that the principle stated in this Declaration is true, in a modified way, in any form of government. What things determine “the consent of the governed”?

“The Necessity for Governments.” Give reasons why people must have a government of some sort or other. Can we think of any conditions in which it would not be necessary to have any government at all? Is it likely that those conditions will be fulfilled in the near future?

Additional subjects for essays, debates, or orations may be assigned by the teacher. The student may write on a subject of his own invention after it has been approved by the teacher.

MICHAEL

A PASTORAL POEM

IF from the public way you turn your step
Up the tumultuous brook of Green-head Ghyll,
You will suppose that with an upright path
Your feet must struggle ; in such bold ascent
The pastoral mountains front you, face to face. 5
But, courage ! for around that boisterous brook
The mountains have all opened out themselves,
And made a hidden valley of their own.
No habitation can be seen ; but they
Who journey thither find themselves alone 10
With a few sheep, with rocks and stones and kites
That overhead are sailing in the sky.
It is in truth an utter solitude ;
Nor should I have made mention of this dell
But for one object which you might pass by, 15
Might see and notice not. Beside the brook
Appears a straggling heap of unhewn stones
And to that simple object appertains
A story — unenriched with strange events,
Yet not unfit, I deem, for the fireside, 20
Or for the summer shade. It was the first
Of those domestic tales that spake to me
Of shepherds, dwellers in the valleys, men
Whom I already loved : — not verily
For their own sakes, but for the fields and hills 25

Where was their occupation and abode.
And hence this tale, while I was yet a boy
Careless of books, yet having felt the power
Of Nature, by the gentle agency
Of natural objects, led me on to feel 30
For passions that were not my own, and think
(At random and imperfectly indeed)
On man, the heart of man, and human life.
Therefore, although it be a history
Homely and true, I will relate the same. 35

Upon the forest side in Grasmere Vale
There dwelt a shepherd, Michael was his name ;
An old man, stout of heart, and strong of limb.
His bodily frame had been from youth to age
Of an unusual strength : his mind was keen, 40
Intense, and frugal, apt for all affairs,
And in his shepherd's calling he was prompt
And watchful more than ordinary men.
Hence had he learned the meaning of all winds,
Of blasts of every tone ; and, oftentimes, 45
When others heeded not, he heard the South
Make subterraneous music, like the noise
Of bagpipers on distant Highland hills.
The shepherd, at such warning, of his flock
Bethought him, and he to himself would say, 50
“The winds are now devising work for me !”
And, truly, at all times, the storm, that drives
The traveler to a shelter, summoned him
Up to the mountains : he had been alone
Amid the heart of many thousand mists, 55
That came to him, and left him, on the heights.
So lived he till his eightieth year was past.

And grossly that man errs, who should suppose
That the green valleys, and the streams and rocks,
Were things indifferent to the shepherd's thoughts. 60
Fields, where with cheerful spirits he had breathed
The common air; hills, which with vigorous step
He had so often climbed; which had impressed
So many incidents upon his mind
Of hardship, skill, or courage, joy or fear; 65
Which, like a book, preserved the memory
Of the dumb animals whom he had saved,
Had fed or sheltered, linking to such acts
The certainty of honorable gain;
Those fields, those hills — what could they less? — had
laid 70
Strong hold on his affections, were to him
A pleasurable feeling of blind love,
The pleasure which there is in life itself.

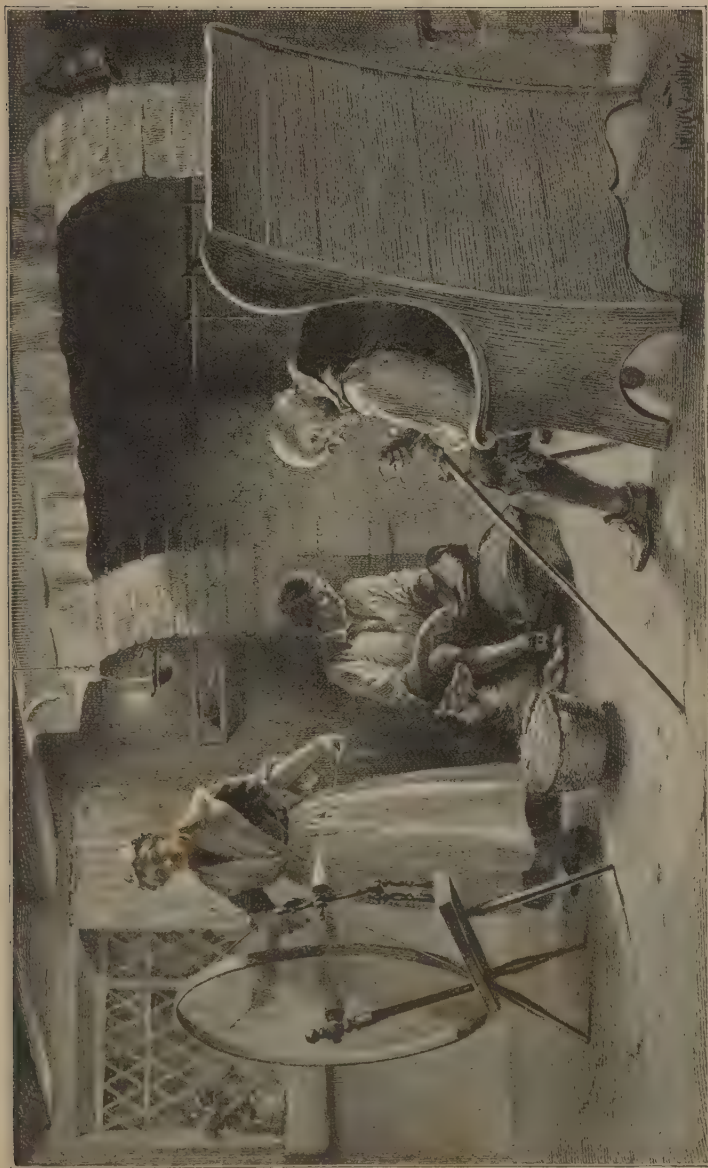
His days had not been passed in singleness.
His helpmate was a comely matron, old — 75
Though younger than himself full twenty years.
She was a woman of a stirring life,
Whose heart was in her house; two wheels she had
Of antique form; this large, for spinning wool;
That small, for flax; and if one wheel had rest 80
It was because the other was at work.
The pair had but one inmate in their house,
An only child, who had been born to them
When Michael, telling o'er his years, began
To deem that he was old, — in shepherd's phrase, 85
With one foot in the grave. This only son,
With two brave sheep-dogs tried in many a storm,
The one of an inestimable worth,

Made all their household. I may truly say
That they were as a proverb in the vale 90
For endless industry. When day was gone,
And from their occupations out of doors
The son and father were come home, even then,
Their labor did not cease; unless when all
Turned to the cleanly supper board, and there, 95
Each with a mess of pottage and skimmed milk,
Sat round the basket piled with oaten cakes,
And their plain homemade cheese. Yet when the
meal
Was ended, Luke (for so the son was named)
And his old father both betook themselves 100
To such convenient work as might employ
Their hands by the fireside; perhaps to card
Wool for the housewife's spindle, or repair
Some injury done to sickle, flail, or scythe,
Or other implement of house or field. 105

Down from the ceiling, by the chimney's edge,
That in our ancient uncouth country style
With huge and black projection overbrowed
Large space beneath, as duly as the light
Of day grew dim the housewife hung a lamp; 110
An aged utensil, which had performed
Service beyond all others of its kind.
Early at evening did it burn — and late,
Surviving comrade of uncounted hours,
Which, going by from year to year, had found 115
And left the couple neither gay perhaps
Nor cheerful, yet with objects and with hopes
Living a life of eager industry.
And now when Luke had reached his eighteenth year,

There by the light of this old lamp they sate, 120
 Father and son, while far into the night
 The housewife plied her own peculiar work,
 Making the cottage through the silent hours
 Murmur as with the sound of summer flies.
 This light was famous in its neighborhood, 125
 And was a public symbol of the life
 That thrifty pair had lived. For, as it chanced,
 Their cottage on a plot of rising ground
 Stood single, with large prospect, north and south,
 High into Easedale, up to Dunmail-Raise, 130
 And westward to the village near the lake ;
 And from this constant light, so regular
 And so far seen, the house itself, by all
 Who dwelt within the limits of the vale,
 Both old and young, was named the EVENING STAR. 135

Thus living on through such a length of years,
 The shepherd, if he loved himself, must needs
 Have loved his helpmate ; but to Michael's heart
 This son of his old age was yet more dear —
 Less from instinctive tenderness, the same 140
 Fond spirit that blindly works in the blood of all —
 Than that a child, more than all other gifts
 That earth can offer to declining man,
 Brings hope with it, and forward-looking thoughts,
 And stirrings of inquietude, when they 145
 By tendency of nature needs must fail.
 Exceeding was the love he bare to him,
 His heart and his heart's joy ! For oftentimes
 Old Michael, while he was a babe in arms,
 Had done him female service, not alone 150
 For pastime and delight, as is the use



"THERE BY THE LIGHT OF THIS OLD LAMP THEY SATE."

Of fathers, but with patient mind enforced
To acts of tenderness ; and he had rocked
His cradle as with a woman's gentle hand.

And, in a later time, ere yet the boy 155
Had put on boy's attire, did Michael love,
Albeit of a stern unbending mind,
To have the young one in his sight, when he
Had work by his own door, or when he sat
With sheep before him on his shepherd's stool 160
Beneath that large old oak, which near their door
Stood, — and from its enormous breadth of shade,
Chosen for the shearer's covert from the sun,
Thence in our rustic dialect was called
The CLIPPING TREE, a name which yet it bears. 165
There, while they two were sitting in the shade,
With others round them, earnest all and blithe,
Would Michael exercise his heart with looks
Of fond correction and reproof bestowed
Upon the child, if he disturbed the sheep 170
By catching at their legs, or with his shouts
Scared them, while they lay still beneath the shears.
And when by Heaven's good grace the boy grew up
A healthy lad, and carried in his cheek
Two steady roses that were five years old ; 175
Then Michael from a winter coppice cut
With his own hand a sapling, which he hooped
With iron, making it throughout in all
Due requisites a perfect shepherd's staff,
And gave it to the boy ; wherewith equipt 180
He as a watchman oftentimes was placed
At gate or gap, to stem or turn the flock ;
And to his office prematurely called,

There stood the urchin, as you will divine,
Something between a hindrance and a help ; 185
And for this cause not always, I believe,
Receiving from his father hire of praise ;
Though naught was left undone which staff or voice,
Or looks, or threatening gestures, could perform.

But soon as Luke, full ten years old, could stand, 190
Against the mountain blasts, and to the heights,
Not fearing toil, nor length of weary ways,
He with his father daily went, and they
Were as companions. Why should I relate
That objects which the shepherd loved before 195
Were dearer now ? that from the boy there came
Feelings and emanations — things which were
Light to the sun and music to the wind ;
And that the old man's heart seemed born again ?

Thus in his father's sight the boy grew up : 200
And now, when he had reached his eighteenth year,
He was his comfort and his daily hope.

While in this sort the simple household lived
From day to day, to Michael's ear there came
Distressful tidings. Long before the time 205
Of which I speak, the shepherd had been bound
In surety for his brother's son, a man
Of an industrious life, and ample means ;
But unforeseen misfortunes suddenly
Had prest upon him : and old Michael now 210
Was summoned to discharge the forfeiture,
A grievous penalty, but little less
Than half his substance. This unlooked-for claim,

At the first hearing, for a moment took
More hope out of his life than he supposed 215
That any old man ever could have lost.
As soon as he had armed himself with strength
To look his trouble in the face, it seemed
The shepherd's sole resource to sell at once
A portion of his patrimonial fields. 220
Such was his first resolve ; he thought again,
And his heart failed him. " Isabel," said he,
Two evenings after he had heard the news,
" I have been toiling more than seventy years,
And in the open sunshine of God's love 225
Have we all lived ; yet if these fields of ours
Should pass into a stranger's hand, I think
That I could not lie quiet in my grave.
Our lot is a hard lot ; the sun himself
Has scarcely been more diligent than I ; 230
And I have lived to be a fool at last
To my own family. An evil man
That was, and made an evil choice, if he
Were false to us ; and if he were not false,
There are ten thousand to whom loss like this 235
Had been no sorrow. I forgive him ; — but
'Twere better to be dumb than to talk thus.

" When I began, my purpose was to speak
Of remedies and of a cheerful hope.
Our Luke shall leave us, Isabel ; the land 240
Shall not go from us, and it shall be free ;
He shall possess it, free as is the wind
That passes over it. We have, thou know'st,
Another kinsman — he will be our friend
In this distress. He is a prosperous man, 245

Thriving in trade — and Luke to him shall go,
And with his kinsman's help and his own thrift
He quickly will repair this loss, and then
He may return to us. If here he stay,
What can be done? Where every one is poor, 250
What can be gained?"

At this the old man paused,

And Isabel sat silent, for her mind
Was busy, looking back into past times.
There's Richard Bateman, thought she to herself,
He was a parish boy — at the church door 255
They made a gathering for him, shillings, pence,
And half-pennies, wherewith the neighbors bought
A basket, which they filled with peddler's wares;
And with his basket on his arm, the lad
Went up to London, found a master there, 260
Who, out of many, chose the trusty boy
To go and overlook his merchandise
Beyond the seas: where he grew wondrous rich,
And left estates and moneys to the poor,
And, at his birthplace, built a chapel floored 265
With marble, which he sent from foreign lands.
These thoughts, and many others of like sort,
Passed quickly through the mind of Isabel,
And her face brightened. The old man was glad,
And thus resumed: "Well, Isabel! this scheme, 270
These two days, has been meat and drink to me.
Far more than we have lost is left us yet.
— We have enough — I wish indeed that I
Were younger; — but this hope is a good hope.
Make ready Luke's best garments, of the best 275
Buy for him more, and let us send him forth
To-morrow, or the next day, or to-night:

— If he could go, the boy should go to-night.”
Here Michael ceased, and to the fields went forth
With a light heart. The housewife for five days 280
Was restless morn and night, and all day long
Wrought on with her best fingers to prepare
Things needful for the journey of her son.
But Isabel was glad when Sunday came
To stop her in her work : for, when she lay 285
By Michael’s side, she through the last two nights
Heard him, how he was troubled in his sleep ;
And when they rose at morning she could see
That all his hopes were gone. That day at noon
She said to Luke, while they two by themselves 290
Were sitting at the door : “ Thou must not go.
We have no other child but thee to lose,
None to remember — do not go away,
For if thou leave thy father he will die.”
The youth made answer with a jocund voice ; 295
And Isabel, when she had told her fears,
Recovered heart. That evening her best fare
Did she bring forth, and all together sat
Like happy people round a Christmas fire.

With daylight Isabel resumed her work ; 300
And all the ensuing week the house appeared
As cheerful as a grove in spring ; at length
The expected letter from their kinsman came,
With kind assurances that he would do
His utmost for the welfare of the boy ; 305
To which, requests were added, that forthwith
He might be sent to him. Ten times or more
The letter was read over ; Isabel
Went forth to show it to the neighbors round.

Nor was there at the time on English land 310
A prouder heart than Luke's. When Isabel
Had to her house returned, the old man said,
"He shall depart to-morrow." To this word
The housewife answered, talking much of things
Which, if at such short notice he should go, 315
Would surely be forgotten. But at length
She gave consent, and Michael was at ease.

Near the tumultuous brook of Green-head Ghyll,
In that deep valley Michael had designed
To build a sheepfold : and, before he heard 320
The tidings of his melancholy loss,
For this same purpose he had gathered up
A heap of stones, which by the streamlet's edge
Lay thrown together, ready for the work.
With Luke that evening thitherward he walked : 325
And soon as he had reached the place he stopped,
And thus the old man spake to him : "My son,
To-morrow thou wilt leave me : with full heart
I look upon thee, for thou art the same
That wert a promise to me ere thy birth 330
And all thy life hast been my daily joy.
I will relate to thee some little part
Of our two histories ; 'twill do thee good
When thou art far from me, even if I should touch
On things thou canst not know of. — After thou 335
First cam'st into the world — as oft befalls
The newborn infants — thou didst sleep away
Two days, and blessings from thy father's tongue
Then fell upon thee. Day by day passed on,
And still I loved thee with increasing love. 340
Never to living ear came sweeter sounds
Than when I heard by our own fireside

First uttering, without words, a natural tune ;
When thou, a feeding babe, didst in thy joy,
Sing at thy mother's breast. Month followed month, 345
And in the open fields my life was passed,
And on the mountains ; else I think that thou
Hadst been brought up upon thy father's knees.
But we were playmates, Luke : among these hills,
As well thou knowest, in us the old and young 350
Have played together, nor with me didst thou
Lack any pleasure which a boy can know."
Luke had a manly heart ; but at these words
He sobbed aloud. The old man grasped his hand,
And said, " Nay, do not take it so — I see 355
That these are things of which I need not speak,
— Even to the utmost I have been to thee
A kind and a good father : and herein
I but repay a gift which I myself
Received at other's hands ; for, though now old 360
Beyond the common life of man, I still
Remember them who loved me in my youth.
Both of them sleep together : here they lived
As all their forefathers had done ; and when
At length their time was come, they were not loth 365
To give their bodies to the family mold.
I wished that thou should'st live the life they lived :
But, 'tis a long time to look back, my son,
And see so little gain from threescore years.
These fields were burthened when they came to me ; 370
Till I was forty years of age, not more
Than half of my inheritance was mine.
I toiled and toiled ; God blessed me in my work,
And till these three weeks past the land was free.
— It looks as if it never could endure 375

Another master. Heaven forgive me, Luke,
If I judge ill for thee, but it seems good
That thou should'st go."

At this the old man paused :
Then, pointing to the stones near which they stood,
Thus, after a short silence, he resumed : 380
"This was a work for us ; and now, my son,
It is a work for me. But, lay one stone —
Here, lay it for me, Luke, with thine own hands.
Nay, boy, be of good hope ; — we both may live
To see a better day. At eighty-four 385
I still am strong and hale ; — do thou thy part ;
I will do mine — I will begin again
With many tasks that were resigned to thee :
Up to the heights, and in among the storms,
Will I without thee go again, and do 390
All works which I was wont to do alone,
Before I knew thy face. — Heaven bless thee, boy !
Thy heart these two weeks has been beating fast
With many hopes ; it should be so — yes — yes —
I knew that thou could'st never have a wish 395
To leave me, Luke : thou hast been bound to me
Only by links of love : when thou art gone,
What will be left to us ! — But, I forget
My purposes. Lay now the corner-stone,
As I requested ; and hereafter, Luke, 400
When thou art gone away, should evil men
Be thy companions, think of me, my son,
And of this moment ; hither turn thy thoughts,
And God will strengthen thee ; amid all fear
And all temptations, Luke, I pray that thou 405
May'st bear in mind the life thy fathers lived,
Who, being innocent, did for that cause

Bestir them in good deeds. Now, fare thee well —
When thou return'st, thou in this place wilt see
A work which is not here : a covenant 410
'Twill be between us : but, whatever fate
Befall thee, I shall love thee to the last,
And bear thy memory with me to the grave."

The shepherd ended here ; and Luke stooped down,
And, as his father had requested, laid 415
The first stone of the sheepfold. At the sight
The old man's grief broke from him ; to his heart
He pressed his son. He kissed him and wept ;
And to the house together they returned.
— Hushed was that house in peace, or seeming peace, 420
Ere the night fell : — with morrow's dawn the boy
Began his journey, and when he had reached
The public way, he put on a bold face ;
And all the neighbors, as he passed their doors,
Came forth with wishes and with farewell prayers, 425
That followed him till he was out of sight.

A good report did from their kinsman come,
Of Luke and his well-doing : and the boy
Wrote loving letters, full of wondrous news,
Which, as the housewife phrased it, were throughout 430
"The prettiest letters that were ever seen."
Both parents read them with rejoicing hearts.
So, many months passed on : and once again
The shepherd went about his daily work
With confident and cheerful thoughts ; and now 435
Sometimes when he could find a leisure hour
He to that valley took his way, and there
Wrought at the sheepfold. Meantime Luke began

To slacken in his duty ; and, at length,
He in the dissolute city gave himself 440
To evil courses : ignominy and shame
Fell on him, so that he was driven at last
To seek a hiding-place beyond the seas.

There is a comfort in the strength of love ;
'Twill make a thing endurable, which else 445
Would upset the brain, or break the heart :
I have conversed with more than one who well
Remember the old man, and what he was
Years after he had heard this heavy news.
His bodily frame had been from youth to age 450
Of an unusual strength. Among the rocks
He went, and still looked up to sun and cloud,
And listened to the wind ; and, as before,
Performed all kinds of labor for his sheep,
And for the land, his small inheritance. 455
And to that hollow dell from time to time
Did he repair, to build the fold of which
His flock had need. 'Tis not forgotten yet
The pity which was then in every heart
For the old man — and 'tis believed by all 460
That many and many a day he thither went,
And never lifted up a single stone.

There, by the sheepfold, sometimes was he seen
Sitting alone, or with his faithful dog,
Then old, beside him, lying at his feet. 465
The length of full seven years, from time to time,
He at the building of this sheepfold wrought,
And left the work unfinished when he died.
Three years, or little more, did Isabel

Survive her husband : at her death the estate 470
 Was sold, and went into a stranger's hand.
 The cottage which was named the EVENING STAR
 Is gone — the plowshare has been through the ground
 On which it stood : great changes have been wrought
 In all the neighborhood : — yet the oak is left 475
 That grew beside their door ; and the remains
 Of the unfinished sheepfold may be seen
 Beside the boisterous brook of Green-head Ghyll.

— WILLIAM WORDSWORTH.

I. GENERAL EXERCISES

1. Read the entire poem. Of what kind of life and people does it treat? Why would such a subject seldom be considered fit material for poetry?

2. Give briefly the structure, or plan, of the poem. Is the language very difficult to understand? Are the thoughts of Michael expressed in such language as a shepherd would ordinarily use? Are there many figures of speech? Select and explain those you like best.

3. Make a list of the human feelings which are the basis of the poem? Refer to lines or passages which express or suggest these feelings. Why are such feelings usually strongest in people who live simply and humbly? What feelings common to higher life are not introduced into the poem?

4. Does this poem appeal most strongly to the intellect, the imagination, or the feelings? In what respects does it differ from Bryant's "Sella"?

II. SPECIAL EXERCISES

2. *tumultuous*. A "Ghyll" (from "gill") is a deep narrow valley, through which a rushing brook flows. 3. Is "upright path" to be taken literally? 5. Explain "front you." 7. What is the scene? 11. *kites*. 15. What is the significance of mentioning only "one" object? 18. *appertains*. 21. Compare the following lines from Wordsworth's "Hart-Leap Well" —

"'Tis my delight, alone in summer shade,
To pipe a simple song for thinking hearts."

24. *verily*. 28-33. Much of Wordsworth's poetry is an attempt to express this incomprehensible influence of Nature. Who is the American poet of Nature? 32. *random*.

36. "Grasmere," a village near a beautiful lake of the same name in the northwestern part of England. Wordsworth lived here for eight years, and it is the place of his burial. 41. *frugal, apt*. 45. What is the force of the word "tone"? 47. Explain "subterraneous music." 48. *bagpipers*. Where are these "Highland hills"? 50. *Be-thought him*. 55. What is the common name for such "mists"? 58. *grossly, errs*. 72. What is the meaning of "blind love" in this connection? 75. *matron*. 84. *telling*. 88. "inestimable" — why? 95. *cleanly*. 96. What is a "mess of pottage"? 102. *card*.

107. *uncouth*. 108. What is the force of the word "overbrowed"? 111. *utensil*. 114. Explain the figure in this line. 124. Discuss the fitness of the comparison. 126. *Symbol*. 129. *prospect*. 130. Dunmail-Raise (dūn'-māl rāz), a pass, 780 feet above the sea-level, near Grasmere. 135. What is the special significance, or fitness, of this name?

141. "blindly" — refer to line 72. 145. What are these "stirrings of inquietude"? What is the antecedent of "they"? 152. *enforced*.

157. *albeit*. 161. Note the mention of a "single" tree; what other "single" objects have been mentioned? 163. *covert*. 164. *rustic dialect*.

175. What is the advance here in the narration? 176. *coppice*. 177. *sapling*. 179. *requisites*. 183. What was "his office"? What is the force of "prematurely"? 184. *divine*. 187. Explain "hire of praise."

197. "emanations" — to what part of the boy's nature does this word refer? 198. Interpret the line.

207. *surety*. 211. Explain "discharge the forfeiture." 213. "half his substance" means what here? 219. *sole, resource*. 220. *patrimonial*. 232. To whom is he referring?

240. What is the relation of this line to the rest of the poem? 255. A "parish boy" was a lad kept by public charity. 256. *gathering*. 272. Explain the full meaning of this line.

Compare and comment on lines 274, 280, 289. 295. *jocund*.

301. *ensuing*. 320. What is a "sheepfold"? 321. "his melancholy loss" refers to what?

359. What "gift" has he in mind? 366. What is meant by "the family mold"? 370. How had the fields been "burthened"? 386. *hale*. 397. Could any bonds be stronger? 410. *covenant*.

440. *dissolute*. 441. *ignominy*.

462. Why was it thought that at times the old man "never lifted up a single stone"?

How is the last part of the poem associated, in thought, with the first part? Is this story chiefly about Nature, human life, or the supernatural? In regard to its power to interest and impress you, compare this story with "Sella"; with "Feathertop"; with other stories you have read.

COMPOSITIONS

"The Shepherd's Cottage." Describe the situation of the cottage, as given in the poem — imagine, and describe its outside appearance — the arrangement and furnishings of the interior — what became of the cottage?

"The Pastoral Life." Tell briefly where Michael lived — what he did to procure "honorable gain," his incidental labors, Luke's assistance — Isabel's duties — intimate association with Nature — not much variety, intense interest in seemingly simple affairs — compare with city life.

"The Character of Michael." Select all passages in the poem which express or imply different traits of Michael's character, and use them as the basis for a well-connected essay.

"The Blessings and Tribulations of Fatherhood." Why Michael was so fond of Luke — his feelings as the boy grew up — his thoughts and feelings when it was decided that Luke should leave home — minor troubles — the great sorrow of the old man's life.

"Bits of Homely Narrative in the Poem." The general character of the narration — special examples — why it does not seem commonplace.

"Communion with Nature." With Michael as a special example, write an essay to illustrate the truth of the opening lines of Bryant's "Thanatopsis": —

"To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language: for his gayer hours

She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware."

"Blighted Hope." The power of hope in the human heart—Michael's hope for a contented old age, and his pride in Luke—how these hopes were blotted out—the effect on his life.

"Building the Sheepfold." The preparation—the covenant—why the sheepfold was never finished.

"The Character of Isabel." Mention the peculiar traits of the shepherd's wife, such as her devotion to her housework, her curiosity, her faith in Luke, her simple pride in his letters, etc.—show how she was the opposite of Michael.

"Leaving Home." The cause—the importance of this step in this case—the results—general remark in conclusion.

"The Mystery of Misfortune." Michael's first disappointment—its effect on him—the second misfortune—discussion of the mystery of such misfortunes.

"Yielding to Temptation." Write an imagined account of how Luke was tempted, yielded, and suffered in his disgrace.

"A Comparison of Sella and Michael."

THE RIME OF THE ANCIENT MARINER

PART I

An ancient Mariner meeteth
three gallants
bidden to a wedding feast, and
detaileth one.

It is an ancient Mariner,
And he stoppeth one of three.
“By thy long gray beard and glittering eye,
Now wherefore stopp’st thou me?



“The bridegroom’s doors are opened wide, 5
And I am next of kin ;
The guests are met, the feast is set :
Mayst hear the merry din.”

He holds him with his skinny hand,
“There was a ship,” quoth he. 10
“Hold off ! unhand me, graybeard loon ! ”
Eftsoons his hand dropt he.

The Wedding
Guest is spell-
bound by the
eye of the old
seafaring man,
and constrained
to hear his tale.

He holds him with his glittering eye —
The Wedding Guest stood still,
And listens like a three-years’ child : 15
The Mariner hath his will.



The Wedding Guest sat on a stone :
He cannot choose but hear ;
And thus spake on that ancient man,
The bright-eyed Mariner : — 20

“The ship was cheered, the harbor cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

“The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

25 The Mariner
tells how the
ship sailed
southward with
a good wind and
fair weather, till
it reached the
Line.

“Higher and higher every day,
Till over the mast at noon —”
The Wedding Guest here beat his breast,
For he heard the loud bassoon.

30

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her, goes
The merry minstrelsy.

The Wedding
Guest heareth
the bridal mu-
sic; but the
35 Mariner con-
tinueth his tale.

The Wedding Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

40

“And now the storm blast came, and he
Was tyrannous and strong:
He struck us with his o’ertaking wings,
And chased us south along.

The ship drawn
by a storm
towards the
south pole.

“With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

45

50

“And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.



The land of ice
and of fearful
sounds, where
no living thing
was to be seen.



“And through the drifts, the snowy clifts 55
Did send a dismal sheen :
Nor shapes of men nor beasts we ken —
The ice was all between.

“The ice was here, the ice was there,
The ice was all around : 60
It cracked and growled, and roared and howled,
Like noises in a swound !

Till a great sea
bird, called the
Albatross, came
through the
snow-fog, and
was received
with great joy
and hospitality.

“At length did cross an Albatross,
Thorough the fog it came ;
As if it had been a Christian soul, 65
We hailed it in God’s name.



“It ate the food it ne’er had eat,
And round and round it flew ;
The ice did split with a thunder fit ;
The helmsman steered us through ! 70

And lo! the Al-
batross proveth
a bird of good
omen, and fol-
loweth the ship
as it returned
northward
through fog and
floating ice.

“And a good south wind sprung up behind ;
The Albatross did follow,
And every day, for food or play,
Came to the mariners’ hollo !

“In mist or cloud, on mast or shroud, 75
It perched for vespers nine ;
Whiles all the night, through fog smoke white,
Glimmered the white moonshine.”

The ancient
Mariner inhos-
pitably killeth
the bird of good
omen.

“God save thee, ancient Mariner,
From the fiends that plague thee thus! — 80
Why look’st thou so ?” — “With my cross-bow
I shot the Albatross.

PART II

“The Sun now rose upon the right ;
 Out of the sea came he,
 Still hid in mist, and on the left 85
 Went down into the sea.

“And the good south wind still blew behind,
 But no sweet bird did follow,
 Nor any day, for food or play,
 Came to the mariners’ hollo ! 90

“And I had done a hellish thing,
 And it would work ’em woe :
 For all averred I had killed the bird
 That made the breeze to blow.
 ‘Ah, wretch!’ said they, ‘the bird to slay, 95
 That made the breeze to blow!’

“Nor dim, nor red, like God’s own head,
 The glorious Sun uprist :
 Then all averred I had killed the bird
 That brought the fog and mist. 100
 ‘’Twas right,’ said they, ‘such birds to slay,
 That bring the fog and mist.’

“The fair breeze blew, the white foam flew,
 The furrow followed free ;
 We were the first that ever burst 105
 Into that silent sea.

“Down dropt the breeze, the sails dropt down,
 ’Twas sad as sad could be ;
 And we did speak only to break
 The silence of the sea ! 110



His shipmates
 cry out against
 the ancient
 Mariner for kill-
 ing the bird of
 good luck.

But when the
 fog cleared off,
 they justify the
 same, and thus
 make them-
 selves accom-
 plices in the
 crime.

The fair breeze
 continues; the
 ship enters the
 Pacific Ocean,
 and sails north-
 ward, even till
 it reaches the
 Line.

The ship hath
 been suddenly
 becalmed.

“ All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

“ Day after day, day after day, 115
We stuck, nor breath nor motion ;
As idle as a painted ship
Upon a painted ocean.

And the Albatross begins to be avenged.



“ Water, water, everywhere, 120
And all the boards did shrink ;
Water, water, everywhere,
Nor any drop to drink.

“ The very deep did rot. O Christ !
That ever this should be !
Yea, slimy things did crawl with legs 125
Upon the slimy sea.

“ About, about, in reel and rout
The death fires danced at night ;
The water, like a witch's oils,
Burnt green and blue and white. 130

“ And some in dreams assurèd were
Of the spirit that plagued us so :
Nine fathom deep he had followed us
From the land of mist and snow.

“ And every tongue, through utter drought, 135
Was withered at the root ;
We could not speak, no more than if
We had been choked with soot.

A spirit had followed them ; one of the invisible inhabitants of this planet, neither departed souls nor angels ; concerning whom the learned Jew Josephus, and the Platonic Constantino-
politan, Michael Psellus, may be consulted. They are very numerous, and there is no climate or element without one or more.

“Ah! welladay! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

140 The shipmates,
in their sore dis-
tress, would
fain throw the
whole guilt on
the ancient
Mariner: in
sign whereof
they hang the
dead sea bird
round his neck.

PART III

“There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye!
When looking westward, I beheld
A something in the sky.

145

The ancient
Mariner behold-
eth a sign in the
element afar off.

“At first it seemed a little speck,
And then it seemed a mist:
It moved and moved, and took at last
A certain shape, I wist.

150

“A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water sprite,
It plunged and tacked and veered.

155



“With throats unslaked, with black lips baked,
We could nor laugh nor wail;
Through utter drought all dumb we stood!
I bit my arm, I sucked the blood,
And cried, ‘A sail! a sail!’

160

At its nearer ap-
proach, it seem-
eth him to be
a ship: and at a
dear ransom he
freeth his speech
from the bonds
of thirst.

“With throats unslaked, with black lips baked,
Agape they heard me call:
Gramercy! they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

165

A flash of joy.

And horror follows. For can it
be a *ship* that
comes onward
without wind or
tide?



It seemeth him
but the skeleton
of a ship.

And its ribs are
seen as bars on
the face of the
setting Sun.
The Specter
Woman and her
Death-mate,
and no other, on
board the skele-
ton ship.

Like vessel, like
crew!



“‘See! see!’ I cried, ‘she tacks no more
Hither, to work us weal —
Without a breeze, without a tide,
She steadies with upright keel!’”

170

“The western wave was all aflame,
The day was well-nigh done!
Almost upon the western wave
Rested the broad bright Sun;
When that strange ship drove suddenly
Betwixt us and the Sun.”

175

“And straight the Sun was flecked with bars,
(Heaven’s Mother send us grace!)
As if through a dungeon grate he peered
With broad and burning face.”

180

“‘Alas!’ thought I, and my heart beat loud;
‘How fast she nears and nears!
Are those her sails that glance in the Sun,
Like restless gossameres?’

“‘Are those her ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a Death? and are there two?
Is Death that woman’s mate?’”

185

“Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was white as leprosy,
The nightmare Life-in-Death was she,
Who thicks man’s blood with cold.”

190

“The naked hulk alongside came,
And the twain were casting dice:
‘The game is done! I’ve won, I’ve won!’
Quoth she, and whistles thrice.

195 Death and Life-in-Death have dived for the ship’s crew, and she (the latter) winneth the ancient Mariner.

“The Sun’s rim dips; the stars rush out;
At one stride comes the dark;
With far-heard whisper, o’er the sea,
Off shot the spectre-bark.

200 No twilight within the courts of the Sun.

“We listened, and looked sideways up!
Fear at my heart, as at a cup;
My lifeblood seemed to sip!
The stars were dim, and thick the night;
The steersman’s face by his lamp gleamed
white;

At the rising of the Moon,

From the sails the dew did drip,
Till clomb above the eastern bar
The hornèd Moon, with one bright star
Within the nether tip.



“One after one by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye.

one after another,

“Four times fifty living men
(And I heard nor sigh nor groan),
With heavy thump, a lifeless lump,
They dropped down one by one.

his shipmates drop down dead.

“The souls did from their bodies fly, —
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my crossbow!”

220 But Life-in-Death begins her work on the ancient Mariner.

PART IV

The Wedding
Guest feareth
that a spirit is
talking to him.

"I fear thee, ancient Mariner !
I fear thy skinny hand ! 225
And thou art long and lank and brown,
As is the ribbed sea sand.

But the ancient
Mariner assur-
eth him of his
bodily life, and
proceedeth to
relate his hor-
rible penance.

"I fear thee and thy glittering eye,
And thy skinny hand so brown !"—
"Fear not, fear not, thou Wedding Guest ! 230
This body dropt not down.

"Alone, alone, all, all alone,
Alone on a wide, wide sea !
And never a saint took pity on
My soul in agony. 235

He despiseth
the creatures of
the calm,

"The many men, so beautiful !
And they all dead did lie ;
And a thousand thousand slimy things
Lived on ; and so did I.

and envieth
that *they* should
live, and so
many lie dead.

"I looked upon the rotting sea, 240
And drew my eyes away ;
I looked upon the rotting deck,
And there the dead men lay.



"I looked to heaven, and tried to pray ;
But or ever a prayer had gusht, 245
A wicked whisper came, and made
My heart as dry as dust.

"I closed my lids, and kept them close,
And the balls like pulses beat ;
For the sky and the sea, and the sea and the
sky, 250

Lay like a load on my weary eye,
And the dead were at my feet.

“The cold sweat melted from their limbs,
Nor rot nor reek did they :
The look with which they looked on me 255
Had never passed away.”

But the curse
liveth for him
in the eye of the
dead men.

“An orphan’s curse would drag to hell
A spirit from on high ;
But oh ! more horrible than that
Is the curse in a dead man’s eye ! 260
Seven days, seven nights, I saw that curse,
And yet I could not die.

In his loneliness
and fixedness
he yearneth
towards the
journeying
Moon, and the
stars that still
sojourn, yet
still move on-
ward ; and
everywhere the
blue sky belongs
to them, and is
their appointed
rest, and their
native country
and their own
natural homes,
which they
enter unan-
nounced, as
lords that are
certainly ex-
pected, and yet
there is a silent
joy at their
arrival.

“The moving Moon went up the sky,
And nowhere did abide :
Softly she was going up,
And a star or two beside — 265
Her beams bemock’d the sultry main,
Like April hoarfrost spread ;
But where the ship’s huge shadow lay,
The charmèd water burnt alway 270
A still and awful red.

“Beyond the shadow of the ship,
I watched the water snakes :
They moved in tracks of shining white,
And when they reared, the eldritch light 275
Fell off in hoary flakes.

By the light of
the Moon he
beholdeth God’s
creatures of
great calm.

“Within the shadow of the ship
I watched their rich attire ;
Blue, glossy green, and velvet black,
They coiled and swam ; and every track 280
Was a flash of golden fire.



Their beauty
and their hap-
piness.

He blesseth
them in his
heart.

The spell begins
to break.

“ O happy living things ! no tongue
Their beauty might declare :
A spring of love gushed from my heart,
And I blessed them unaware :
Sure my kind saint took pity on me,
And I blessed them unaware.

285

“ The selfsame moment I could pray ;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea.

290

PART V



By grace of the
holy Mother,
the ancient
Mariner is re-
freshed with
rain.

“ O sleep ! it is a gentle thing,
Beloved from pole to pole !
To Mary Queen the praise be given !
She sent the gentle sleep from heaven,
That slid into my soul.

295

“ The silly buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew ;
And when I awoke, it rained.

300

“ My lips were wet, my throat was cold,
My garments all were dank ;
Sure I had drunken in my dreams,
And still my body drank.

“ I moved, and could not feel my limbs :
I was so light — almost
I thought that I had died in sleep,
And was a blessèd ghost.

305

“ And soon I heard a roaring wind :
 It did not come anear ;
 But with its sound it shook the sails,
 That were so thin and sere.

He heareth
 sounds
 310 and seeth
 strange sights
 and commotions
 in the sky and
 the element.

“ The upper air burst into life !
 And a hundred fire flags sheen,
 To and fro they were hurried about ;
 315 And to and fro, and in and out,
 The wan stars danced between.

“ And the coming wind did roar more loud,
 And the sails did sigh like sedge :
 And the rain poured down from one black
 cloud :
 320 The Moon was at its edge.

“ The thick black cloud was cleft, and still
 The Moon was at its side :
 Like waters shot from some high crag,
 The lightning fell with never a jag,
 325 A river steepe and wide.

“ The loud wind never reached the ship,
 Yet now the ship moved on !
 Beneath the lightning and the Moon
 The dead men gave a groan.
 330

The bodies of
 the ship's crew
 are inspirited,
 and the ship
 moves on ;

“ They groaned, they stirred, they all uprose,
 Nor spake, nor moved their eyes ;
 It had been strange, even in a dream,
 To have seen those dead men rise.

“ The helmsman steered ; the ship moved on ;
 Yet never a breeze up blew ;
 336 The mariners all 'gan work the ropes,

Where they were wont to do:
 They raised their limbs like lifeless tools —
 We were a ghastly crew. 340

“The body of my brother’s son
 Stood by me, knee to knee;
 The body and I pulled at one rope,
 But he said nought to me.”

but not by the
 souls of the men,
 nor by demons
 of earth or mid-
 dle air, but by a
 blessed troop of
 angelic spirits,
 sent down by the
 invocation of the
 guardian saint.

“I fear thee, ancient Mariner!” 345

“Be calm, thou Wedding Guest!
 ’Twas not those souls that fled in pain,
 Which to their corpses came again,
 But a troop of spirits blest.

“For when it dawned — they dropped their
 arms, 350

And clustered round the mast;
 Sweet sounds rose slowly through their
 mouths,
 And from their bodies passed.

“Around, around, flew each sweet sound,
 Then darted to the Sun; 355
 Slowly the sounds came back again,
 Now mixed, now one by one.

“Sometimes adropping from the sky
 I heard the skylark sing;
 Sometimes all little birds that are, 360

How they seemed to fill the sea and air
 With their sweet jargoning!
 And now ’twas like all instruments,
 Now like a lonely flute;
 And now it is an angel’s song, 365
 That makes the heavens be mute.



"It ceased; yet still the sails made on
 A pleasant noise till noon,
 A noise like of a hidden brook
 In the leafy month of June, 370
 That to the sleeping woods all night
 Singeth a quiet tune.

"Till noon we quietly sailed on,
 Yet never a breeze did breathe:
 Slowly and smoothly went the ship, 375
 Moved onward from beneath.

"Under the keel nine fathom deep,
 From the land of mist and snow,
 The spirit slid: and it was he
 That made the ship to go. 380
 The sails at noon left off their tune,
 And the ship stood still also.

The lonesome spirit from the south pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requireth vengeance.

"The Sun, right up above the mast,
 Had fixed her to the ocean:
 But in a minute she 'gan stir 385
 With a short, uneasy motion —
 Backwards and forwards half her length,
 With a short uneasy motion:

"Then, like a pawing horse let go,
 She made a sudden bound 390
 It flung the blood into my head,
 And I fell down in a swoond.

"How long in that same fit I lay,
 I have not to declare;
 But ere my living life returned, 395
 I heard, and in my soul discerned,
 Two voices in the air.

The Polar Spirit's fellow-demons, the invisible inhabitants of the element, take part in his wrong; and two of them relate, one to

the other, that
penance long
and heavy for
the ancient Mar-
iner hath been
accorded to the
Polar Spirit, who
returneth south-
ward.



“‘Is it he?’ quoth one, ‘Is this the man?
By Him who died on cross,
With his cruel bow he laid full low
The harmless Albatross.

400

“‘The spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow.’

405

“The other was a softer voice,
As soft as honeydew:
Quoth he, ‘The man hath penance done,
And penance more will do.’”

PART VI

First Voice

“‘But tell me, tell me! speak again,
Thy soft response renewing—
What makes that ship drive on so fast?
What is the Ocean doing?’

410

Second Voice

“‘Still as a slave before his lord,
The Ocean hath no blast;
His great bright eye most silently
Up to the Moon is cast,

415

“‘If he may know which way to go;
For she guides him smooth or grim.
See, brother, see! how graciously
She looketh down on him.’

420

First Voice

“ ‘But why drives on that ship so fast,
Without or wave or wind?’

Second Voice

“ ‘The air is cut away before,
And closes from behind.

425

“ ‘Fly, brother, fly ! more high, more high !
Or we shall be belated :
For slow and slow that ship will go,
When the Mariner’s trance is abated.’

“ ‘I woke, and we were sailing on,
As in a gentle weather:

430

‘Twas night, calm night, the Moon was high ;
The dead men stood together.

The supernatural motion is retarded ; the Mariner awakes, and his penance begins anew.

“ ‘All stood together on the deck,
For a charnel dungeon fitter :
All fixed on me their stony eyes,
That in the Moon did glitter.

435

“ ‘The pang, the curse, with which they died,
Had never passed away ;
I could not draw my eyes from theirs,
Nor turn them up to pray.

440

“ ‘And now this spell was snapt : once more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen —

445

“ ‘Like one, that on a lonesome road
Doth walk in fear and dread,

The Mariner hath been cast into a trance ; for the angelic power causeth the vessel to drive northward faster than human life could endure.



The curse is finally expiated.



And the ancient
Mariner behold-
eth his native
country.

And having once turned round walks on,
And turns no more his head ;
Because he knows a frightful fiend 450
Doth close behind him tread.

“ But soon there breathed a wind on me,
Nor sound nor motion made :
Its path was not upon the sea,
In ripple or in shade. 455

“ It raised my hair, it fanned my cheek
Like a meadow gale of spring —
It mingled strangely with my fears,
Yet it felt like a welcoming.

“ Swiftly, swiftly flew the ship, 460
Yet she sailed softly too :
Sweetly, sweetly blew the breeze —
On me alone it blew.

“ Oh ! dream of joy ! is this indeed 465
The lighthouse top I see ?
Is this the hill ? is this the kirk ?
Is this mine own countree ?

“ We drifted o’er the harbor bar,
And I with sobs did pray, —
‘ O let me be awake, my God ! 470
Or let me sleep alway.’

“ The harbor bay was clear as glass,
So smoothly it was strewn !
And on the bay the moonlight lay,
And the shadow of the Moon. 475

“ The rock shone bright, the kirk no less,
That stands above the rock ;
The moonlight steeped in silentness
The steady weathercock.

“ And the bay was white with silent light, 480
Till, rising from the same, :
Full many shapes, that shadows were
In crimson colors came.

The angelic
spirits leave the
dead bodies,

“ A little distance from the prow
Those crimson shadows were :
I turned my eyes upon the deck —
O Christ ! what saw I there !

485 and appear in
their own forms
of light.

“ Each corse lay flat, lifeless and flat,
And, by the holy rood !
A man all light, a seraph man,
On every corse there stood.

490

“ This seraph band, each waved his hand :
It was a heavenly sight !
They stood as signals to the land,
Each one a lovely light ;

495

“ This seraph band, each waved his hand :
No voice did they impart, —
No voice ; but oh ! the silence sank
Like music on my heart.

“ But soon I heard the dash of oars,
I heard the Pilot's cheer ;
My head was turned perforce away,
And I saw a boat appear.

500





“ The Pilot and the Pilot’s boy,
I heard them coming fast : 505
Dear Lord in Heaven ! it was a joy
The dead men could not blast.

“ I saw a third — I heard his voice :
It is the Hermit good !
He singeth loud his godly hymns 510
That he makes in the wood.
He’ll shrieve my soul, he’ll wash away
The Albatross’s blood.

PART VII

The Hermit of
the wood

“ This Hermit good lives in that wood
Which slopes down to the sea. 515
How loudly his sweet voice he rears !
He loves to talk with marineres
That come from a far countree.

“ He kneels at morn and noon and eve ;
He hath a cushion plump : 520
It is the moss that wholly hides
The rotted old oak stump.

“ The skiff boat neared : I heard them talk :
‘ Why, this is strange, I trow !
Where are those lights so many and fair, 525
That signal made but now ? ’

approacheth the
ship with
wonder.

“ ‘ Strange, by my faith ! ’ the Hermit said ;
‘ And they answered not our cheer !
The planks look warped ! and see those sails,
How thin they are and sere ! 530

I never saw aught like to them,
Unless perchance it were

“ ‘Brown skeletons of leaves that lag
My forest brook along ;
When the ivy tod is heavy with snow, 535
And the owlet whoops to the wolf below,
That eats the she-wolf’s young.’ ”

“ ‘Dear Lord ! it hath a fiendish look,’
The Pilot made reply
‘I am afeard’ — ‘Push on, push on !’ 540
Said the Hermit cheerily.

“ The boat came closer to the ship,
But I nor spake nor stirred ;
The boat came close beneath the ship,
And straight a sound was heard. 545

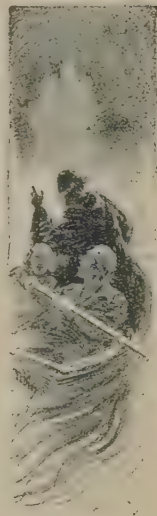
“ Under the water it rumbled on,
Still louder and more dread :
It reached the ship, it split the bay ;
The ship went down like lead.

The ship sud-
denly sinketh.

“ Stunned by that loud and dreadful sound,
Which sky and ocean smote, 551
Like one that hath been seven days drowned
My body lay afloat ;
But swift as dreams, myself I found
Within the Pilot’s boat. 555

The ancient
Mariner is saved
in the Pilot’s
boat.

“ Upon the whirl where sank the ship,
The boat spun round and round ;
And all was still, save that the hill
Was telling of the sound.





The ancient
Mariner ear-
nestly entreat-
eth the Hermit
to shrieve him;
and the penance
of life falls on
him.

And ever and
anon through-
out his future
life an agony
constraineth
him to travel
from land to
land;

“I moved my lips — the Pilot shrieked 560
And fell down in a fit;
The holy Hermit raised his eyes,
And prayed where he did sit.

“I took the oars : the Pilot’s boy,
Who now doth crazy go, 565
Laughed loud and long, and all the while
His eyes went to and fro.
‘Ha! ha!’ quoth he, ‘full plain I see
The Devil knows how to row.’

“And now, all in my own countree, 570
I stood on the firm land !
The Hermit stepped forth from the boat,
And scarcely he could stand.

“‘O shrieve me, shrieve me, holy man !’
The Hermit crossed his brow. 575
‘Say quick,’ quoth he, ‘I bid thee say,
What manner of man art thou?’

“Forthwith this frame of mine was wrenched
With a woeful agony,
Which forced me to begin my tale ; 580
And then it left me free.

“Since then, at an uncertain hour,
That agony returns :
And till my ghastly tale is told,
This heart within me burns. 585

“I pass, like night, from land to land ;
I have strange power of speech ;
That moment that his face I see,

I know the man that must hear me :
To him my tale I teach. 590

“ What loud uproar bursts from that door !
The wedding guests are there :
But in the garden bower the bride
And bridemaids singing are :
And hark the little vesper bell, 595
Which biddeth me to prayer !

“ O Wedding Guest ! this soul hath been
Alone on a wide, wide sea :
So lonely ’twas, that God himself
Scarce seemèd there to be. 600

“ Oh, sweeter than the marriage feast,
’Tis sweeter far to me,
To walk together to the kirk
With a goodly company ! —

“ To walk together to the kirk, 605
And all together pray,
While each to his great Father bends, —
Old men, and babes, and loving friends,
And youths and maidens gay !

“ Farewell, farewell ! but this I tell 610
To thee, thou Wedding Guest !
He prayeth well, who loveth well
Both man and bird and beast.

and to teach, by
his own ex-
ample, love and
reverence
to all things
that God made
and loveth.

“ He prayeth best, who loveth best
All things both great and small ; 615
For the dear God who loveth us,
He made and loveth all.”





The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone: and now the Wedding Guest 620
Turned from the bridegroom's door.

He went like one that hath been stunned,
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn. 625

— SAMUEL TAYLOR COLERIDGE.

EXERCISES

PART I

Read Part I. What persons are introduced? Describe each briefly as you imagine them. Give orally the story of Part I. How is interest aroused? Why is the reader's curiosity not gratified?

1. What is the particular purpose, or effect, in the use of the pronoun "It"? Does the word "ancient" have any special significance? Why is the present tense used? Why was not the poem begun with a description of the Mariner and the wedding guests? 3-8. Who speaks these words? To whom? Why are the "long gray beard" and the "glittering eye" mentioned particularly? 6. *kin*. 9. Give the antecedents of the pronouns. 10. *quoth*. 11. "loon" means "low fellow," a term of contempt. 12. "eftsoons," immediately. 13. Compare this line with line 9. What difference do you notice? 20. Why was the Mariner "bright-eyed"? 22. Is the word "drop" correctly used here? Explain. 24. What are the relative positions of kirk, hill, and lighthouse? 25-31. How do these lines indicate the direction in which the ship is sailing? 31. What is the special meaning of "here"? What does beating the breast signify? 32. A "bassoon" is a flutelike wind instrument, which produces deep bass tones. 33. *paced*. 35. What is the subject of "goes"? 37-40. This stanza is like what preceding lines? Is there any artistic reason for the repetition? 41. How is the "storm-blast" thought of? 45. What does this line indicate regarding the motion of the ship? 46-50. What must be supplied after "As" (46) and before "The ship" (49)?

47. Explain "treads the shadow of his foe." 53. What is meant by "ice mast-high"? 54. What would cause the green tints? 56. Why a "dismal" sheen? Was it really a dismal sheen, or did it merely seem so to the imagination of the sailors because of their situation? 57. Give the prose words for "nor . . . nor." 59-60. What is the effect of the repetition?

63. Albatrosses are found in all the southern seas and the whole Pacific Ocean, but not in the northern Atlantic. Some of them are the largest of sea birds, often having a stretch of wings of twelve feet, or even more; and they are all noted for their powers of flight. They can sail for hours and in any direction, without reference to the wind and without visible motion of the wings. From their habit of following ships for days at a time without resting, albatrosses are regarded by sailors with feelings of attachment and superstitious reverence. 64. Give the modern form of "thorough." 65. Why is the albatross thought of as a "Christian soul"? 67. Explain the use of "eat" here. 69. What is meant here by "thunder-fit"? What was wonderful about this phenomenon? 71. What was extraordinary in the fact that the ship had been driven southward for so long a time? What was the danger? Which way did the "good south wind" drive the ship? 76. Why just "nine" vesper? 79. Give at least two reasons for introducing the Wedding Guest here. 82. *Why did the Mariner kill the Albatross?* Does the reader expect any remarkable results to follow this act?

What is the general purpose of Part I? What are the elements of this introduction? State the characteristics of the versification and rhyming of this poem. Is there a tendency to read it in a kind of singsong tone? How can this tendency be overcome?

PART II

How does this Part develop the story with regard to the journey? with regard to the Mariner and his companions? How is the reader's interest intensified? What prominent characteristic of this Part is not noticeable in Part I?

What lines connect this Part with Part I? In what direction is the ship now sailing? 97. What kind of weather does this line indicate? What kind of weather had they been having? 101. How does this assertion make the sailors accomplices in the crime? 104. What is

meant here by "furrow"? 106. Where is the ship now? 108. What was so "sad"? 111 ff. What kind of weather is implied here? How do we know where the ship is now? 116. What must be supplied? 117. What does "idle" mean here? Can you think of any other comparison that would apply to the present situation of the ship and sailors? 120. Why did the boards "shrink"? 122. Why was there no water to drink? This line is often misquoted; learn it exactly as it is in the text. 123. Is "O Christ!" an oath or a prayer? 125 ff. Did these things actually occur, or did the ancient Mariner only imagine them? 128. What were these "death-fires"? 130. In what sense did the water burn? 131. Who are meant by "some"? 132. What "spirit" is meant? 139. "well-a-day" — a strong exclamation — "Woe! Alas! Woe is me!" This word has no etymological connection with either "well" or "day." 141. Why should "the cross" have been hung about the Mariner's neck? Why did they hang the Albatross instead?

PART III

What are the most interesting incidents in this Part? What questions come into mind in regard to the crew of the phantom ship? How is curiosity sustained at the close of this Part?

144. Why were their eyes "glazed"? How is the weariness of the time emphasized? Why was the time so weary? 148-152. What is the progression of the thought in these lines? 159. What is the force of "Through"? 158 ff. How is the suffering of the sailors made vivid? 164. "Gramercy" — an exclamation of joy — "great thanks!" What does "grin" express here? 165. What is the significance of this line? 170. Is it possible for a ship to sail naturally with "upright keel"? 177. *straight*. 178. Who is meant by "Heaven's Mother"? How are the Mariner's feelings now changed? Make note of all expressions similar to this, as you find them in the poem. What do they indicate in regard to the sailor's religious ideas? 179. Explain the two figures of speech. 181. Why did the Mariner's heart beat loud?

184. "Gossameres" are thin, delicate, filmy substances like the floating cobwebs often seen during what is called, in America, "Indian summer," a warm, balmy part of the autumn season. The word is incorrectly said to be a contraction of "God's summer." It is derived

from Middle English "gossomer," literally "goose-summer" (in dialectic speech, "summer-geese" or "summer-gauze"), on account of the downy quality of the film and the time of its appearance.

187. Why does the Mariner notice the woman first? 190. What does "free" mean here? 192. What does "white as leprosy" express? Of what is "leprosy" a symbol? Why is it suggestive here? 193. *nightmare*. The second part of the word is not "mare," "a horse," as is often supposed. It is from an Anglo-Saxon word, "mara," "an imaginary demon supposed to cause the feeling of oppression, or of a crushing weight, during sleep." Explain the significance of the name "Life-in-Death." 194. *thicks*. 196. What does the casting of dice symbolize? 197. What does the winning of the game signify in regard to the Mariner's fate? 199. Why does she whistle "thrice"? 200. It is said that this line is true to the fact of the almost instantaneous darkness after sunset in tropical climates. Why does the poet represent this "specter-bark" as appearing and disappearing at this time of the day? 201. "far-heard whisper"—explain. 203. Why did they look "sideways"? 204–205. What is the figure? What is the most expressive word? What is the effect of this figure after one has a clear idea of its meaning? 206 f. Notice how few words are used to present the scene. 209. What is meant by "the eastern bar"? 210. When is the moon "horned"? 211. Would it be possible to see a star "within" the tip of the moon? What superstition about the first sight of the new moon is still common? 212. Explain "the star-dogged moon." 215. Why did they not speak their curses? Which way of cursing is the more effective? 216 f. What caused the death of these men? Why did they all die in such rapid succession? What are the most expressive words in this account of their death? Why did not the ancient Mariner die also? 223. Why should the dying of these men recall to his mind the whizz of his cross-bow?

PART IV

What is the purpose, topic thought, or subject of this Part? What lines carry the reader's thoughts back to the beginning of the poem? Is this Part chiefly narration or description? What is the effect of the incident at the close?

224–229. Who speaks these words? Why is the Wedding Guest afraid now? Why does the author introduce these interruptions?

227. Mention the good points in this comparison. 234. Why the reference to "a saint"? 235. Why is there no mention of his physical pain? Why was his "soul" in agony? 239. What is the implied thought in "so did I"? 241. Why could he not bear to look upon the sea? 244. Why could he not look at the dead men? 245. What does "or" mean here? 246. What do you suppose this "wicked whisper" was? Why could he not pray? 249. What caused his eye-balls to beat "like pulses"? 250 f. Can you give any natural explanation of these lines? 252. Note the tragic force of the fact that those who had died because of his wrong-doing were constantly before his eyes. 253. Can a "dead" body sweat? What does "melted" mean here? 257-260. What is the double comparison? How does it add force in describing "the curse"? 261. Why just "seven" days? Why seven "nights" also? 262. Why could he not die? Did he wish to die? 263. What is the artistic effect of returning to the mention of the moon at this point? How does the nature scene compare with the feelings of the Mariner? 268. What does "like April hoarfrost spread" modify? 270. Why "the charmed" water? This takes the thought back to what preceding lines? 271. Was this a natural or a supernatural phenomenon?

274. Often the surface of the sea in warm regions is filled with myriads of minute animals, chiefly of the genus *Noctiluca*, which when disturbed by any body passing through them give out a bright, phosphorescent light, very much like that of the common firefly, or "lightning bug." This fact may offer a natural explanation of the mysteriousness of these lines in the poem. Would you prefer to think this a supernatural occurrence? 275. What is the force of "elfish" here? 282-287. What preceding lines express the opposite feeling on the part of the Mariner? 288. Why could he pray now? 290. Why does the Albatross now fall off? Should we not expect that it would float on the water, instead of sinking "like lead"? If so, why does the poet picture the scene as he does? Do you expect the punishment of the Mariner to end here?

PART V

What are the supernatural occurrences in this Part? What mess-ings came to the Mariner? What remarkable change takes place in the bodies of the sailors? What did the weird actions of the sailors

and the magical music foretell in regard to the Mariner? How does the close of this Part keep the reader's curiosity "on edge"?

292. Why is "sleep" the most natural thing to think of now? 293. Express "from pole to pole" in other words; is there a gain or loss in effect? 294. "Mary Queen" refers to whom? 296. Is the word "slid" well chosen? 297. In Anglo-Saxon the word "saelig," from which "silly" is derived, meant "blessed"; but "silly," during the passing of centuries, has taken on various meanings, such as "simple, innocent, helpless," and its modern applications. Which of these meanings would apply best here? Why does the Mariner receive the grace of Heaven? 299. Why should the Mariner dream of such a thing as this? 301. Compare line 157. 303-304. How do you explain these two lines? 305-308. Was there any reason for this sensation, or is it simply one of the many extraordinary things spoken of in this poem? 308. "ghost" means what here? 311. How could the "roaring wind" shake the sails "with its sound" without coming near? Why should the Mariner imagine all these things after he has had a good sleep and has satisfied his thirst? 314. What were the "fire flags"? 317. Why were the stars "wan"? Between what did the stars dance in and out? Is the ship moving, or is it still becalmed? 319. Why is the figurative expression "sigh like sedge," very expressive? 322. ff. Form a clear mental picture of the scene here described. 324-326. What kind of lightning is meant? Does the implied comparison in line 326 add anything to the picture? 328. What caused the ship to move on now? 331-334. Notice the simplicity of these lines; yet how vivid the picture! Were the dead men fully restored to consciousness? 345. Why is the exclamation of the Wedding Guest so brief here? 349. Why did "spirits blest" now inhabit these bodies instead of the souls that had left them? 350. What had they been doing with their arms? 351. What was their purpose in clustering around the mast at dawn? 352. Why were they uttering these sweet sounds? How many comparisons does the poet use in attempting to give an idea of these sweet sounds? Why is the last a fitting climax? 367. What caused the sails to make this pleasant noise? 370. What is the force of "leafy" as a modifier of "month"? 371. Do plants actually sleep, or is this merely a figure of speech? 379. What "spirit" is meant? 383. Where is the ship now? 386. Is this the usual motion of a ship? 390. Is there any reason for this sudden motion of the ship? Does a real ship ever move for-

ward in such a way? 393-394. What was the ship doing all this time? 396. Why represent the Mariner as hearing these voices in "his soul"? What does each of the two voices represent? Do these two principles always have a part in determining the fate of one who has done wrong? 404-405. How do these lines prepare the reader for the conclusion that is to follow? 407. Explain "honey-dew." Refer to Portia's speech on Mercy in Act IV of Shakespeare's "Merchant of Venice." 408. What penance had the Mariner already done?

PART VI

Why is the dialogue between the voices not concluded in Part V? How much of the Mariner's penance is now represented as finished? How is his penance renewed? For what did he hope?

411. Notice the liquid smoothness of this line. Can you tell how the effect is produced? 414. What does "Still" mean here? 416. Explain "his great bright eye." 419. How does the moon guide the ocean? 424. Is this natural or supernatural? What would be the effect if such a thing could happen naturally? 427. Why would they be "belated"? 430. Can you think of any reason for having the ship sail slowly and smoothly now? 433. How does the Mariner's penance now begin anew? Refer back to line 351. 435. What previous reference to a dungeon has the poet used? 436. Why were their eyes "stony"? 441. Compare line 244 ff. 442. What "spell" is meant? 443. Is green the usual color of the ocean? Compare lines 130 and 271. 446. Where in the poem is there a comparison quite similar to this one? What are the two elements of this comparison? Was any "frightful fiend" pursuing the Mariner? 452-457. Was such a wind natural, or does the author only speak of it in this way in order to make it seem supernatural? 459. How does this line prepare the reader for the close of the poem? 465-466. Compare the order with that given in lines 22-24. 468. Why does he say "We"? 470-471. Why does he utter this prayer? 473. What does "strewn" mean here? 478. Explain "steeped in silentness." Would people ordinarily think of this way of speaking of quiet weather? What makes the poetic expression so impressive? 472-480. This wonderful appearance attracted his attention while something even more wonderful was happening on the deck. 482. What were these "shadows"? 488. Refer to line 434.

494. How do you interpret this line? 496. To whom, or for what purpose did they wave their hands? 499. Notice the beauty of the comparison. Why could not the companions of the Mariner land with him? 502. Why "perforce"? 506. Why was the Mariner so happy now? What fact seemed to point to complete happiness for him? Observe in the last Part if the hope expressed in lines 512-513 was ever fulfilled.

PART VII

What lines tell why the Ancient Mariner told his strange story to the Wedding Guest? Why did he stop only one of the gallants? What was the effect of telling the story—on the Wedding Guest? on the Mariner? What impression with regard to the Mariner remains with the reader?

516. Is the word "rears" appropriate? Compare "reared" in line 275. 517. "Marineres" is an old spelling of "mariners." The stanzas relating to the Hermit serve what purpose at this point in the poem? Where is the thread of the story taken up again? 524-526. Who speaks these words? 525. What "lights" are meant? 533. What are the elements of likeness in the things compared? 535. "ivy-tod," a clump or bush of ivy. 536-537. What feeling is produced by these lines? Is it in keeping with the feelings of the Hermit at this time? 538. What is the force of the neuter pronoun? 545-549. Have we expected that this queer ship would ever reach the shore as ships usually do? Was this noise caused by an earthquake, or was it some supernatural occurrence? 548. How could a sound "split the bay"? 551. What is the syntax of this line? 553. Is it always just "seven days" before the body of a person who has been drowned comes to the surface? 554. Why is the figure "swift as dreams" particularly good? 559. How was the hill "telling of the sound"? 560 ff. Why did the Pilot shriek, and the Hermit pray, and the Pilot's boy go crazy? 575. What did crossing the brow indicate? 586. How does "night" pass from land to land? Is the comparison extreme? 590. Why does the poet have the Mariner give the reason for his telling this strange tale at the end of the poem instead of at the beginning of it? 591 ff. What do these lines tell about the wedding? 597-600. Is this stanza to be taken literally, or figuratively, or both. Explain 601-609. Why is worship now so sweet to him?

614-617. Commit these lines to memory. The last two lines of this poem are also frequently quoted. 621. Why did the Wedding Guest not go to the bridegroom's house and take part in the pleasures of the evening?

Compare the movement of the stanzas of this poem with the following stanzas from an old "ballad," entitled "Brown Robyn's Confession":—

"It fell upon a Wodensday
 Brown Robyn's men went to sea,
 But they saw neither moon nor sun
 Nor starlight wi' their ee.

 "We'll cast kevels (lots) us amang,
 See wha the unhappy man may be;
 The kevel fell on Brown Robyn,
 The master man was he.

* * * * *

"They've tyed him to a plank o' wude,
 And thrown him in the sea;
 He didna sink, tho' they bade him sink;
 He swimd, and they lat him bee."

(See Gummere's "Old English Ballads," p. 142.)

GENERAL EXERCISES

1. What is the meaning of the word "Rime" in the title? Where does the Mariner's tale begin? end? Give a reason for having just seven parts, or divisions, of the poem. Write an outline to indicate briefly the principal events narrated in each division of the story. Show that each part ends with a sort of climax. How is the reader's interest sustained until the end of the poem?

2. What was the author's chief purpose in writing this poem? Which did the author think of first—the moral idea, or the story? Do you think the author had the *whole* story in mind before he began to write the poem, or not? Did the author have all the little details of the poem in mind before he began to write it? What method does the author adopt to make the story impressive? What are some of the ways of making the poem beautiful? Which impresses the reader most—the moral, the story, or the weaving of the moral teaching into the

story? Why would this impression not be as strong and lasting if the natural and ordinary had been used instead of the supernatural? If the author had told the substance of the story in prose, giving as nearly as possible all the details we have in the poem, in what respects would the prose story have been different from the poem?

3. Why should the sailor see a phantom "ship"? What is the fitness of having him imagine such a crew of the phantom ship as is given in the poem? Give a full account of the approach and disappearance of the phantom ship.

4. Make a list of all the old-fashioned words used in the poem, and give the meaning of each. Why did the author use these words?

5. Trace the path of the Mariner's ship from the time it left the home port until its return.

6. Make a list of the repetitions in the poem, and show the force of each.

7. Select what you consider the five best similes in the poem. The five most beautiful metaphors. Five instances of personification.

8. Can any of the seemingly supernatural events in the poem be explained as real phenomena? If so, which effect was the most prominent when you first read the poem—the natural or the supernatural?

9. Give at least *three* stages of the Mariner's penance. Show that the intensity of the penance gradually decreased. What condition of soul does the penance symbolize?

10. Write a summary of the moral reflections suggested by the study of this poem.

COMPOSITIONS

Write briefly, in good prose, the main story, or "argument" of the poem. Be careful in regard to paragraphing and the construction of sentences. Make the narration as interesting as you possibly can.

"The Use of the Supernatural in the Poem." What classes of people believe in the supernatural? How does this belief influence their life? Mention the places in the poem where the supernatural is used, commenting on each, and making a well-connected essay. In conclusion, tell why you think the poet wrote in this manner.

"The Moral Teachings of the Poem." State how moral ideas determine conduct; how moral ideas are acquired. Discuss the chief moral lesson of the poem. Show that there are several other lessons

that are illustrated by the poem. In conclusion, the moral effect of the poem upon those who read it.

"The Ancient Mariner as a Work of Art." Speak of the difference between "useful" arts and "fine" arts. The fine arts are sculpture, painting, architecture, music, and literature. What are some of the elements of poetry as art, (a) in regard to form and structure? (b) in regard to thought and expression? Discuss the composition and verse of this poem; the use of figures, giving particular examples from the poem to illustrate your points; the association of human emotions with particular nature scenes, etc.; the spirit of the poem as a whole.

"The Wedding Guest and the Ancient Mariner." Brief description of the Wedding Guest, his feelings as he walked along with his friends, stopped by the Mariner—appearance of the Mariner, his feelings—the Wedding Guest under the spell of the Mariner's eye—the Wedding Guest's interruptions of the Mariner's story—the feelings of each after they separate.

"The Phantom Ship." The ship becalmed, the suffering of the sailors—the approach of the specter bark—its appearance, crew, and what they were doing—the disappearance of the apparition—amazement of the Mariner and sailors.

"The Mariner and the Sailors." The Mariner's relation to the other sailors when they began their journey—how the killing of the Albatross affected that relation—the death of the sailors—the groaning, looks, and movements of the dead bodies—what finally became of the sailors.

"The Superstitions of the Sailors." Their belief in the albatross—in signs of the weather—in spirits—in the assistance of saints.

"Nature Scenes in the Poem." How much of the poem is description of nature—the kinds of nature scenes—different appearances of the sky, sea, sun, moon, and stars—illustrate your statements by appropriate quotations from the poem—the association of strong human emotions with particular natural scenery.

"A Comparison of 'Michael' and the 'Ancient Mariner.'" How the poems differ in versification and plan; in language; in figures of speech; in nature scenes; in appeal to imagination or feeling; in method of arousing interest; in impression.

LINCOLN'S FIRST INAUGURAL ADDRESS

FELLOW-CITIZENS OF THE UNITED STATES: In compliance with a custom as old as the Government itself, I appear before you to address you briefly, and to take in your presence the oath prescribed by the Constitution of the United States to be taken by the President "before he enters on the execution of his office."

I do not consider it necessary at present for me to discuss those matters of administration about which there is no special anxiety or excitement.

Apprehension seems to exist among the people of the Southern states that by the accession of a Republican administration their property and their peace and personal security are to be endangered. There has never been any reasonable cause for such apprehension. Indeed, the most ample evidence to the contrary has all the while existed and been open to their inspection. It is found in nearly all the published speeches of him who now addresses you. I do but quote from one of those speeches when I declare that "I have no purpose, directly or indirectly, to interfere with the institution of slavery in the states where it exists. I believe I have no lawful right to do so, and I have no inclination to do so." Those who nominated and elected me did so with full knowledge that I had made this and many similar declarations, and had never recanted them, and, more than this, they placed in the



platform for my acceptance, and as a law to themselves and to 30 me, the clear and emphatic resolution which I now read: —

“Resolved, that the maintenance invio- 35 late of the rights of the states and especially the right of each state to order and control its own 40 domestic institutions according to its own judgment exclusively, is essential to that balance of power on 45 which the perfection and endurance of our political fabric depends, and we denounce the lawless 50 invasion by armed force of the soil of any state or territory, no matter under what pretext, as among the 55 gravest of crimes.”

I now reiterate these sentiments; and, in doing so, I only press upon the 60

public attention the most conclusive evidence of which the case is susceptible, that the property, peace, and security of no section are to be in any wise endangered by the now incoming administration. I add, too, that all the protection which, consistently with the Constitu- 65 tion and the laws, can be given, will be cheerfully given to all the states when lawfully demanded, for whatever cause — as cheerfully to one section as to another.

There is much controversy about the delivering up of fugitives from service or labor. The clause I now read 70 "is as plainly written in the Constitution as any other of its provisions :—

"No person held to service or labor in one state, under the laws thereof, escaping into another, shall in consequence of any law or regulation therein, be dis- 75 charged from such service or labor, but shall be delivered up on claim of the party to whom such service or labor may be due."

It is scarcely questioned that this provision was intended by those who made it for the reclaiming of 80 what we call fugitive slaves ; and the intention of the lawgiver is the law. All members of Congress swear their support to the whole Constitution—to this provision as much as to any other. To the proposition, then, that slaves, whose cases come within the terms of 85 this clause, "shall be delivered up," their oaths are unanimous. Now, if they would make the effort in good temper, could they not, with nearly equal unanimity, frame and pass a law by means of which to keep good that unanimous oath ?

90

There is some difference of opinion whether this clause should be enforced by national or by state authority ; but surely that difference is not a very

material one. If the slave is to be surrendered, it can be of but little consequence, to him or to others, by ⁹⁵ which authority it is done. And should any one, in any case, be content that his oath shall go unkept, on a merely unsubstantial controversy as to *how* it shall be kept?

Again, in any law upon this subject, ought not all ¹⁰⁰ the safeguards of liberty known in civilized and humane jurisprudence to be introduced, so that a free man be not, in any case, surrendered as a slave? And might it not be well at the same time to provide by law for the enforcement of that clause in the Constitu- ¹⁰⁵ tion which guarantees that "the citizens of each state shall be entitled to all privileges and immunities of citizens in the several states"?

I take the official oath to-day with no mental reservations and with no purpose to construe the Constitution ¹¹⁰ or laws by any hypercritical rules. And while I do not choose now to specify particular acts of Congress as proper to be enforced, I do suggest that it would be much safer for all, both in official and private stations, to conform to and abide by those acts which stand un- ¹¹⁵ repealed, than to violate any of them, trusting to find impunity in having them held to be unconstitutional.

It is seventy-two years since the first inauguration of a President under our National Constitution. During that period fifteen different and greatly distin- ¹²⁰ guished citizens have, in succession, administered the executive branch of the Government. They have conducted it through many perils, and generally with great success. Yet, with all this scope of precedent, I now enter upon the same task for the brief constitu- ¹²⁵ tional term of four years, under great and peculiar

difficulty. A disruption of the Federal Union, heretofore only menaced, is now formidably attempted.

I hold that, in contemplation of universal law and of the Constitution, the union of these states is perpetual. Perpetuity is implied, if not expressed, in the fundamental law of all national governments. It is safe to assert that no government proper ever had a provision in its organic law for its own termination. Continue to execute all the express provisions of our National Constitution, and the Union will endure forever — it being impossible to destroy it except by some action not provided for in the instrument itself.

Again, if the United States be not a government proper, but an association of states in the nature of a contract merely, can it, as a contract, be peaceably unmade by less than all the parties who made it? One party to a contract may violate it — break it, so to speak, but does it not require all to lawfully rescind it?

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Descending from these general principles, we find the proposition that, in legal contemplation, the Union is perpetual, confirmed by the history of the Union itself. The Union is much older than the Constitution. It was formed, in fact, by the Articles of Association in 1774. It was matured and continued by the Declaration of Independence in 1776. It was further matured, and the faith of all the then thirteen states expressly plighted and engaged that it should be perpetual, by the Articles of Confederation in 1778. And finally, in 1787, one of the declared objects for ordaining and establishing the Constitution was, "*to form a more perfect Union.*"

But if destruction of the Union by one, or by a part

only, of the states be lawfully possible, the Union is less perfect than before the Constitution, having lost the vital element of perpetuity.

It follows from these views, that no state, upon its own mere motion, can lawfully get out of the Union ; that resolves and ordinances to that effect are legally void ; and that acts of violence, within any state or states, against the authority of the United States, are insurrectionary or revolutionary, according to circumstances.

I therefore consider that, in view of the Constitution and the laws, the Union is unbroken ; and to the extent of my ability, I shall take care, as the Constitution itself expressly enjoins upon me, that the law of the Union be faithfully executed in all the states. Doing this I deem to be only a simple duty on my part ; and I shall perform it, so far as practicable, unless my rightful masters, the American people, shall withhold the requisite means, or in some authoritative manner direct the contrary. I trust this will not be regarded as a menace, but only as the declared purpose of the Union that it will constitutionally defend and maintain itself.

In doing this there needs to be no bloodshed or violence ; and there shall be none, unless it be forced upon the national authority. The power confided to me will be used to hold, occupy, and possess the property and places belonging to the Government, and to collect the duties and imposts ; but beyond what may be necessary for these objects, there will be no invasion, no using of force against or among the people anywhere. Where hostility to the United States, in any interior locality, shall be so great and universal as to prevent competent resident citizens from holding the Federal offices, there

will be no attempt to force obnoxious strangers among the people for that object. While the strict legal right may exist in the Government to enforce the exercise¹⁹⁵ of these offices, the attempt to do so would be so irritating, and so nearly impracticable withal, that I deem it better to forego for the time the uses of such offices.

The mails, unless repelled, will continue to be furnished in all parts of the Union. So far as possible,²⁰⁰ the people everywhere shall have that sense of perfect security which is most favorable to calm thought and reflection. The course here indicated will be followed, unless current events and experience shall show a modification or change to be proper, and in every case and²⁰⁵ exigency my best discretion will be exercised according to circumstances actually existing, and with a view and a hope of a peaceful solution of the national troubles, and the restoration of fraternal sympathies and affections.

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That there are persons in one section or another who seek to destroy the Union at all events, and are glad of any pretext to do it, I will neither affirm or deny ; but if there be such, I need address no word to them. To those, however, who really love the Union, may I not²¹⁵ speak ?

Before entering upon so grave a matter as the destruction of our national fabric, with all its benefits, its memories, and its hopes, would it not be wise to ascertain precisely why we do it ? Will you hazard so²²⁰ desperate a step while there is any possibility that any portion of the ills you fly from have no real existence ? Will you, while the certain ills you fly to are greater than all the real ones you fly from — will you risk the commission of so fearful a mistake ?

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All profess to be content in the Union, if all constitutional rights can be maintained. Is it true, then, that any right, plainly written in the Constitution, has been denied? I think not. Happily the human mind is so constituted that no party can reach to the audacity²³⁰ of doing this. Think, if you can, of a single instance in which a plainly written provision of the Constitution has ever been denied. If, by the mere force of numbers, a majority should deprive a minority of any clearly written constitutional right, it might, in a moral point of²³⁵ view, justify revolution — certainly would, if such right were a vital one. But such is not our case. All the vital rights of minorities and of individuals are so plainly assured to them by affirmations and negations, guarantees and prohibitions, in the Constitution that²⁴⁰ controversies never arise concerning them. But no organic law can ever be framed with a provision specifically applicable to every question which may occur in practical administration. No foresight can anticipate, nor any document of reasonable length contain,²⁴⁵ express provisions for all possible questions. Shall fugitives from labor be surrendered by national or by state authority? The Constitution does not expressly say. *May* Congress prohibit slavery in the territories? The Constitution does not expressly say. *Must* Con-²⁵⁰gress protect slavery in the territories? The Constitution does not expressly say.

From questions of this class spring all our constitutional controversies, and we divide upon them into majorities and minorities. If the minority will not²⁵⁵ acquiesce, the majority must, or the Government must cease. There is no other alternative; for continuing the Government is acquiescence on one side or the

other. If a minority in such case will secede rather than acquiesce, they make a precedent which in turn²⁶⁰ will divide and ruin them; for a minority of their own will secede from them whenever a majority refuses to be controlled by such minority. For instance, why may not any portion of a new confederacy, a year or two hence, arbitrarily secede again, precisely as por-²⁶⁵ tions of the present Union now claim to secede from it? All who cherish disunion sentiments are now being educated to the exact temper of doing this.

Is there such perfect identity of interests among the states to compose a new Union as to produce harmony²⁷⁰ only, and prevent renewed secession?

Plainly, the central idea of secession is the essence of anarchy. A majority held in restraint by constitutional checks and limitations, and always changing easily with deliberate changes of popular opinions and²⁷⁵ sentiments, is the only true sovereign of a free people. Whoever rejects it does, of necessity, fly to anarchy or to despotism. Unanimity is impossible; the rule of a minority, as a permanent arrangement, is wholly inadmissible; so that, rejecting the majority principle,²⁸⁰ anarchy or despotism in some form is all that is left.

I do not forget the position assumed by some, that constitutional questions are to be decided by the Supreme Court; nor do I deny that such decisions must be binding, in any case, upon the parties to a²⁸⁵ suit, as to the object of that suit, while they are also entitled to very high respect and consideration in all parallel cases by all other departments of the Government. And while it is obviously possible that such decision may be erroneous in any given case, still the²⁹⁰ evil effect following it, being limited to that particular

case, can better be borne than could the evils of a different practice. At the same time the candid citizen must confess that, if the policy of the Government upon vital questions affecting the whole people is to²⁹⁵ be irrevocably fixed by decisions of the Supreme Court the instant they are made in ordinary litigation between parties in personal actions, the people will have ceased to be their own rulers, having to that extent practically resigned their government into the hands of that emi-³⁰⁰nent tribunal. Nor is there in this view any assault upon the court or the judges. It is a duty from which they may not shrink to decide cases properly brought before them, and it is no fault of theirs if others seek to turn their decisions to political purposes.³⁰⁵

One section of our country believes slavery is *right*, and ought to be extended, while the other believes it is *wrong*, and ought not to be extended. This is the only substantial dispute. The fugitive-slave clause of the Constitution, and the law for the suppression of the³¹⁰ foreign slave trade, are each as well enforced, perhaps, as any law can ever be in a community where the moral sense of the people imperfectly supports the law itself. The great body of the people abide by the dry legal obligation in both cases, and a few break over in each.³¹⁵ This, I think, cannot be perfectly cured; and it would be worse in both cases *after* the separation of the sections than before. The foreign slave trade, now imperfectly suppressed, would be ultimately revived without restriction in one section; while fugitive slaves,³²⁰ now only partially surrendered, would not be surrendered at all by the other.

Physically speaking, we cannot separate. We cannot remove our respective sections from each other, nor

build an impassable wall between them. A husband³²⁵ and wife may be divorced, and go out of the presence and beyond the reach of each other; but the different parts of our country cannot do this. They cannot but remain face to face, and intercourse, either amicable or hostile, must continue between them. Is it possible,³³⁰ then, to make that intercourse more advantageous or more satisfactory *after* separation than *before*? Can aliens make treaties easier than friends can make laws? Can treaties be more faithfully enforced between aliens than laws can among friends? Suppose you go³³⁵ to war, you cannot fight always; and when, after much loss on both sides, and no gain on either, you cease fighting, the identical old questions as to terms of intercourse are again upon you.

This country with its institutions belongs to the³⁴⁰ people who inhabit it. Whenever they shall grow weary of the existing Government they can exercise their *constitutional* right of amending it, or their *revolutionary* right to dismember or overthrow it. I cannot be ignorant of the fact that many worthy and patriotic cit-³⁴⁵izens are desirous of having the National Constitution amended. While I make no recommendation of amendments, I fully recognize the rightful authority of the people over the whole subject, to be exercised in either of the modes prescribed in the instrument itself; and I³⁵⁰ should, under existing circumstances, favor rather than oppose a fair opportunity being afforded the people to act upon it. I will venture to add, that to me the convention mode seems preferable, in that it allows amend-³⁵⁵ments to originate with the people themselves, instead of only permitting them to take or reject propositions originated by others not especially chosen for the pur-

pose, and which might not be precisely such as they would wish to either accept or refuse. I understand a proposed amendment to the Constitution — which³⁶⁰ amendment, however, I have not seen — has passed Congress, to the effect that the Federal Government shall never interfere with the domestic institutions of the states, including that of persons held to service. To avoid misconstruction of what I have said, I depart³⁶⁵ from my purpose not to speak of particular amendments, so far as to say that, holding such a provision to now be implied constitutional law, I have no objections to its being made express and irrevocable.

The chief magistrate derives all his authority frô³⁷⁰m the people, and they have conferred none upon him to fix terms for the separation of the states. The people themselves can do this also if they choose; but the Executive, as such, has nothing to do with it. His duty is to administer the present Government, as it came to³⁷⁵ his hands, and to transmit it, unimpaired by him, to his successor.

Why should there not be a patient confidence in the ultimate justice of the people? Is there any better or equal hope in the world? In our present differences³⁸⁰ is either party without faith of being in the right? If the Almighty Ruler of Nations, with His eternal truth and justice, be on your side of the North, or on yours of the South, that truth and that justice will surely prevail by the judgment of this great tribunal³⁸⁵ of the American people.

By the frame of the Government under which we live, this same people have wisely given their public servants but little power for mischief; and have, with equal wisdom, provided for the return of that little to³⁹⁰

their own hands at very short intervals. While the people retain their virtue and vigilance, no administration, by any extreme wickedness or folly, can very seriously injure the Government in the short space of four years.

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My countrymen, one and all, think calmly and *well* upon this whole subject. Nothing valuable can be lost by taking time. If there be an object to *hurry* any of you, in hot haste, to a step which you would never take *deliberately*, that object will be frustrated by taking⁴⁰⁰ time; but no good object can be frustrated by it. Such of you as are now dissatisfied, still have the old Constitution unimpaired, and, on the sensitive point, the laws of your framing under it; while the new administration will have no immediate power, if it⁴⁰⁵ would, to change either. If it were admitted that you who are dissatisfied hold the right side in the dispute, there still is no single good reason for precipitate action. Intelligence, patriotism, Christianity, and a firm reliance on Him who has never yet forsaken this⁴¹⁰ favored land, are still competent to adjust, in the best way, all our present difficulty.

In *your* hands, my dissatisfied fellow-countrymen, and not in *mine*, is the momentous issue of civil war. The Government will not assail *you*. You can have no⁴¹⁵ conflict without being yourselves the aggressors. *You* have no oath registered in heaven to destroy the government, while *I* shall have the most solemn one to “preserve, protect, and defend it.”

I am loth to close. We are not enemies, but friends.⁴²⁰ We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every

battlefield and patriot grave, to every living heart and hearthstone, all over this broad land, will yet swell the⁴²⁵ chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.

—ABRAHAM LINCOLN.

I. GENERAL EXERCISES

1. Look up in some good history of the United States the important political events that preceded Lincoln's inauguration as President. What unusual circumstances characterized the inauguration of Lincoln? How did these events and circumstances determine the character of Lincoln's first inaugural address?

2. What was Lincoln's great purpose in this address? Outline the logical divisions of the address. What seems to have been Lincoln's purpose in the introductory paragraphs? in the conclusion? What is the relation of the introduction and the conclusion to the main thought?

3. Give an illustration, in this address, of Lincoln's faculty of discussing the essential question. Are there any digressions from his chief thought?

4. Give five distinct steps of Lincoln's argument for the rule of a majority.

5. Give Lincoln's reasons for the perpetuity of the Union — general, historical, geographical.

6. How does Lincoln show the folly of secession, so far as the principle at stake is concerned? If secession be unsound in principle, could it ever be wholly successful in practice?

7. State carefully Lincoln's thought in regard to the authority of decisions of the Supreme Court.

8. What is the final test of the meaning of a law? What is the necessary condition for the successful enforcement of a law?

9. What do you imagine the feelings of Lincoln were as he was delivering this address?

10. Compare this inaugural address with any others that you have read. In what respects do you consider this one superior to the others?

II. SPECIAL EXERCISES

Page 137. 2. What custom is meant? 3. Where were the "Fellow-citizens" to whom he spoke? 4. *prescribed*. 6. *execution*. 9. What are some of the "matters of administration" usually discussed in inaugural addresses? 11. *apprehension*. 12. *accession*. 13. Does "administration" mean the same here as in line 9? 27. *recanted*.

Page 138. 28. What is meant by "the platform"? 35. *inviolable*. 36-44. What states advocated this doctrine most vigorously? 43. *exclusively*. 45. What does the expression "balance of power" mean here? Has it any other application? 48. What comparison is implied in the words "our political fabric"? 49. *denounce*. 55. *pretext*. 57. *reiterate*.

Page 139. 62. *susceptible*. 65. *consistently*. 69. *controversy*. 70. Who are meant by "fugitives from service or labor"? 82. "is the law" means, determines the validity of the law. How does the same principle apply in regard to morals and conduct? 88. *unanimity*.

Page 140. 93-96: Notice that Lincoln deals with the essential point of the question under discussion and simply puts aside all the minor and unsubstantial thoughts which some people debated so much. 95. *consequence*. 102. *humane, jurisprudence*. 107. *immunities*. 96-108. Why are all these statements in the form of questions? Do you think they express indirectly Lincoln's own opinions? To whom does he leave the decision? Was this characteristic of the man? 109. What is a "mental reservation"? 110. *construe*. 111. *hypercritical*. 116-117. Do citizens of our country ever do this? (The income tax part of the Wilson Bill may illustrate; or the more recent "war revenue" stamp act.) Show that such people are not "patriotic" in the true sense of that word. 117. *impunity*. 124. *scope, precedent*. 126. Why were the difficulties at this time "peculiar"?

Page 141. 127. *disruption*. What is meant by the "Federal" Union? 128. *menaced, formidably*. When had secession been threatened before? Give the circumstances. How does this statement introduce the discussion which is to follow? Bear in mind the main proposition of the discussion. 129. How do you understand the phrase "in contemplation of universal law"? 131. *perpetuity*. 134. What is a government's "organic law"? *termination*. 138. What is meant by "the instrument"? 140. "an association of states"—who held this theory? 143. Distinguish between "violate" and "rescind." Why

is the interrogative form stronger than a plain statement of fact would be? 146. What special meaning has "Descending" as used here? To what "general principles" does Lincoln refer? 151. *matured*. 153. What part of speech is "then"? What does it modify? 154. *plighted*. 146-158. Show that the statements of this paragraph are arranged so as to form a climax. 159. How could one state destroy the Union?

Page 142. 162. *vital*. 164. What meaning has "motion" here? 165. What are "resolves and ordinances"? *void*. 168. Distinguish between "insurrection" and "revolution." Give examples of the former in our history; one example of the latter. 175. *practicable*. 176. "my rightful masters"—see Matthew xx. 27, "And whosoever will be chief among you, let him be your servant." 177. How could the people do this? *requisite, authoritative*. 185. Show that this had not been done during Buchanan's administration. 187. *imposts*. 191. *competent*. 192. Name some "Federal offices."

Page 143. 193. Tell when "obnoxious strangers" were forced upon the people of part of this country. What was the result? 206. *exigency, discretion*. 208. Has this wish ever been fully realized? 209. *fraternal*. 218. What are some of the benefits of having a national Union? 219. What did the speaker mean by "its memories and its hopes"? 220. *ascertain, hazard*. 222-224. This language was probably suggested by Shakespeare's lines in the third act of Hamlet:—

"Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death—
The undiscovered country, from whose bourn
No traveler returns—puzzles the will,
And makes us rather bear those ills we have,
Than fly to others that we know not of?"

Page 144. 234. What is meant by "a majority"? a "minority"? 235. Why from a "moral point of view"? 239 f. Quote from the Constitution to illustrate each—"affirmations and negations, guarantees and prohibitions." 241-244. How does the nature of things make this impossible? 242. *specifically, applicable*. 246. *express*. 256. *acquiesce*. 257. *alternative*.

Page 145. 265. *arbitrarily*. 269. *identity*. 272. Give a full interpretation of this thought. 275. How often and in what way do we

in America make a record of public opinion? Distinguish between "opinions" and "sentiments." Which of these had been appealed to most strongly during the campaign which preceded Lincoln's election? 278. Why is "unanimity" impossible? Has there been any time in the history of our country when there was practical unanimity in politics? 279. Why is the rule of a minority impossible in a free country? 281. Show that "anarchy" and "despotism" are two opposite extremes of government. Where shall "the majority principle" be placed? 282 ff. Be careful, in reading this paragraph, to place the emphasis and pauses so as properly to express the sense intended. 283. Give examples of "constitutional questions." 288. What are the two other great departments of our government? What are "parallel" cases? 289. *obviously*. 290. *erroneous*.

Page 146. 292. *evils of a different practice*. Give examples of judicial practices different from ours. 293. *candid*. 296. *irrevocably*. 297. *litigation*. 300. "that eminent tribunal" refers to what? 301. Note this statement well; demagogues have frequently misrepresented Lincoln by quoting only the sentence immediately preceding. What is the relation of this paragraph (lines 282-305) to the main discussion? 313. Give illustrations to show that no law can be enforced if the majority of the people are opposed to its enforcement—or even if they are simply indifferent in regard to the matter. 318. What was the "foreign slave trade"? 319. *ultimately, revived*. 323. What does "physically" mean here? Would "geographically" be clearer? 324. *respective*.

Page 147. 329. *amicable*. 333. *aliens*. 330 ff. What is your answer to these questions? Give reasons for your opinion. 350. What are the modes prescribed for amending the Constitution? (See Article V of the Constitution.) 352. How does this show Lincoln's attitude toward the Constitution and its amendments? 354. *preferable*.

Page 148. 368. What does "implied constitutional law" mean? Did such an amendment ever become finally adopted? 376. *transmit, unimpaired*. 378. How would this question be answered in England? Russia? 385. How was this question finally settled by the American people? Is this equivalent to saying that God is always with the side that wins in war? 389. How was this effected by the framers of the Constitution?

Page 149. 392. *vigilance*. 400. *frustrated*. 408. Was there any "precipitate action" by either party in this dispute? How do the

last three paragraphs differ from those that precede? 414. *momentous*. 416. *aggressors*. 420. *loth*. 423. What is the force of the adjective "mystic"?

Mention the chief characteristics of this address in regard to thought, language, and style.

COMPOSITIONS

"The Majority Principle." The imperfections of human nature make government of some sort necessary. Kinds of rulers: chiefs, patriarchs, kings, the representatives of the people. Show that in *any* form of government the powers of the rulers are virtually dependent upon the consent of the majority of the people. Show that as education is extended, the governments of the world become more free.

"The Perpetuity of our Country." The fundamental idea of national government. Show that it has been zealously preserved during all the events of our history. Look into the future.

"The Literary Value of Lincoln's First Inaugural Address." Show that the address has a definite structure; that it takes up certain points and treats them fully; that it appeals to the people, does not lecture to them; that it has the spirit of oratory; that it has a most beautiful conclusion and leaves a strong impression.

"Why did Lincoln Free the Slaves?" Give Lincoln's views on the slavery question before the war began. Show that slavery was the great strength of the South. Tell what influenced the President in his determination to issue the Emancipation Proclamation. (Read the Emancipation Proclamation.)

Topics for individual research: "Lincoln's Personal Appearance;" "Lincoln as President;" "Lincoln's Noble Character;" "The Lincoln Monument at Springfield, Illinois;" etc.

THE GETTYSBURG SPEECH

FOURSCORE and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion,—that we here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have a new birth of freedom,—and that government of the people, by the people, for the people, shall not perish from the earth.

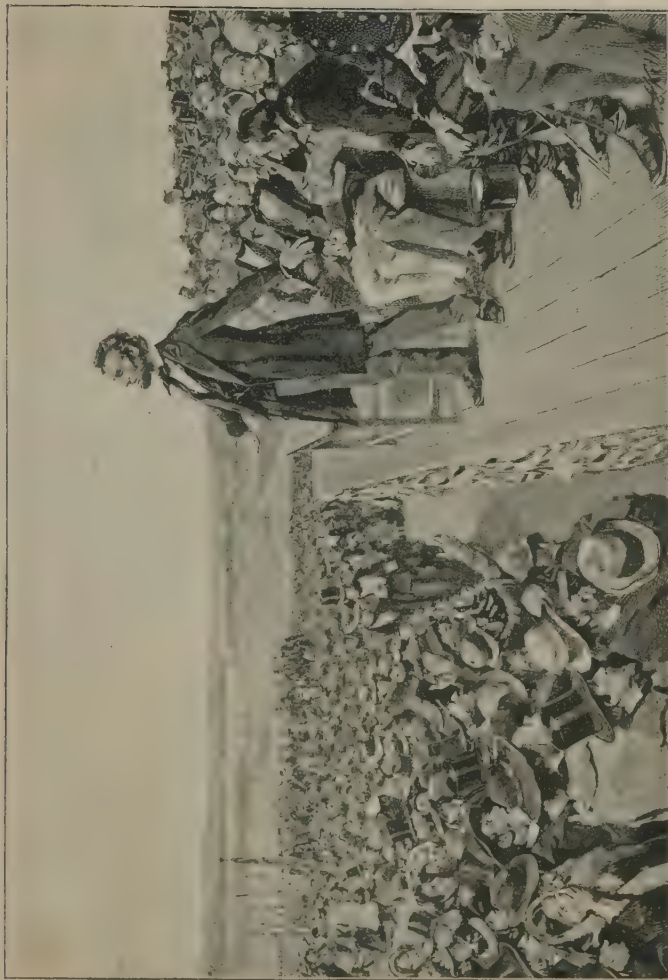
— ABRAHAM LINCOLN.

I. EXERCISES

This speech was delivered at Gettysburg on November 19, 1863, at the dedication of the great national cemetery which is located where so many soldiers fell during the memorable battle of Gettysburg. President Lincoln followed Mr. Edward Everett, one of the greatest of American orators, who had delivered a most eloquent address. Mr. Everett's address is almost unknown at the present day, while Lincoln's short speech is considered a model of oratory and is committed to memory by thousands of schoolboys.

1. Why does "Fourscore and seven years" sound better than to give the plain number? To what time is the speaker referring? The implied comparison is to the circumstances of physical birth, which is a universal fact and one that appeals strongly to all men. The idea here is that the desire for civil and religious liberty was the spiritual power which originated and fostered the new nation, until our ancestors brought it into actual existence among the nations of the world by the Declaration of Independence. 4. What kind of war is "civil war"? How did the Civil War in America test the proposition that all men are created equal? 11. What is implied in the phrase "in a larger sense"? 12. What words are to be emphasized in reading this line? 17. The word "rather" is in the comparative degree; what two thoughts are compared? 18. Why did he speak of the work as "unfinished"? 20. What was this "great task"? 23. What was "the last full measure of devotion"? Which is greater — to die for one's country on the field of battle, or to give one's whole life to the service of others? 26. Explain the words "a new birth of freedom" in this connection. "of . . . , by . . . , for the people" — show the accurate shades of meaning expressed by using these three prepositions in this oft-repeated expression. 27. Does this imply that there have been democracies and republics that did perish? If so, give instances from history. Show that, judging from history alone, we have no great assurance that our republic will endure. What conditions of modern civilization afford great certainty as to the perpetuity of republican forms of government?

Do we find in this speech any language that a person of ordinary education cannot fully understand? Is there any attempt at a grand, spread-eagle style? Are there any references to ancient mythology, or to any history, except that of our own country? What thought



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THE GETTYSBURG SPEECH

did Lincoln wish to impress upon the minds of the people by this speech? Name some of the points of excellence in this speech; the spirit of it can best be revealed by good oral reading or by declamation.

COMPOSITIONS

"Freedom's Chosen Date." The greatest of all American holidays; why do we celebrate it? Discuss and comment on the events of July 4, 1776; July 4, 1863; July 4, 1898; and show that on each of these dates our nation took a step in advance of the rest of the world in practical application of the theory of universal liberty, and that in this particular at least we have been the leaders of the world.

"The Battle of Gettysburg." Brief mention of events preceding the battle. A brief, vivid description of the great struggle. Conclude by showing that this battle was an outward representation of a great conflict of ideas.

"National Cemeteries." If a library be accessible, this composition can be based on individual research by three or four members of the class.

Make the picture on page 156 the basis of a composition describing the scene when Lincoln delivered the Gettysburg speech; invent a fitting title for your composition.



THE
CHAMBERED NAUTILUS

THIS is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purple wings
In gulfs enchanted, where the siren sings, 5
And coral reefs lie bare,
Where the cold sea maids rise to sun their
streaming hair.

Its webs of living gauze no more unfurl ;
Wrecked is the ship of pearl.
And every chambered cell,

10

Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
 Before thee lies revealed, —
Its irised ceiling rent, its sunless crypt unsealed.

Year after year beheld the silent toil 15
 That spread his lustrous coil ;
 Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
 Built up its idle door, 20
Stretched in his last-found home, and knew the old no
 more.

Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap, forlorn.
From thy dead lips a clearer note is born 25
Than ever Triton blew from wreathed horn.
 While on mine ear it rings,
Through the deep caves of thought I hear a voice that
 sings: —

Build thee more stately mansions, O my soul,
 As the swift seasons roll ! 30
 Leave thy low-vaulted past !
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
 Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea ! 35

— OLIVER WENDELL HOLMES.

EXERCISES

Examine the drawings of the pearly nautilus in the dictionary or encyclopedia, and explain the use of the word "chambered" in the title.

State what you consider the principal thought of the poem. How does the method of illustrating and emphasizing the principal moral idea differ from that of Hawthorne in "Feathertop"?

1. Who speaks these words? Where? To whom? What sort of scenery would you consider a proper setting for the thoughts expressed in this poem? Show the fitness of the comparison suggested by the words "ship of pearl"? What is the meaning of "poets feign"? 2. What word must be understood after "main" in order to explain its meaning here? Why speak of it as "unshadowed"? 3. Give the meaning and syntax of "The venturous bark." 4. What is the meaning of "purpled wings" as applied to the nautilus? Numerous arms are attached to the head of the living nautilus. These are of beautiful purple shades in color, and they can be protruded and drawn back into the shell at will. There was once a story that when the animal rose to the surface of the sea, it spread a sail of thin, living tissues, which carried the shell along. 5. What is the peculiar fitness of the word "enchanted"? 6. The sirens were sea nymphs who had the power of charming, by their sweet singing, all who heard them; so that mariners were irresistibly impelled to cast themselves into the sea to their destruction. Once a famous Greek hero (Ulysses) was warned not to listen to the song of the sirens, but he was then only the more anxious to hear it. So he filled the ears of his sailors with wax; then he ordered them to bind him to the mast of the ship, and that they should not unbind him until he gave a certain signal. When they came near the home of the sirens the sea was calm, and over the waves came the notes of music so sweet and delightful that Ulysses struggled to get loose, and by signs and cries begged to be released. But the sailors, obeying his previous orders, bound him the more firmly. The sailors kept the ship in its course, and the music gradually grew fainter until it ceased to be heard. Then Ulysses gave his companions the signal to unseal their ears, and to release him. (See Clarke's "Story of Ulysses," Ch. XIV.) 7. What is meant here by "sea maids"? What natural phenomenon do they personify? Why speak of them as "cold"? What is their "streaming hair"?

Note the alliteration in this line, and recite other lines of the poem that have a similar effect.

How do the lines rhyme in this stanza? Why are they not all of the same length? In reading the stanza aloud what words should be emphasized? Why? Where should pauses be made? What determines whether the reading should be slow, moderate, or rapid, and where the voice should have rising, falling, or sustained slides?

Give several reasons why the way of speaking of the nautilus that is used in this stanza is more pleasing than if we should say something like this: "This is the shell of an animal that has arms or feet attached to its head, and swims near the surface of the sea," etc.

8. What is meant by "living gauze"? Why is the word "webs" appropriate? 9. Why is the ship of pearl "wrecked"? 11. What is the fitness of the words "dim" and "dreaming"? 12. Explain the word "tenant" as used here. Why say "growing" shell? 13. What is the subject of "lies"? What is the special significance of the word "crypt"? Why had it been "sunless"? How had it been "unsealed"? Study emphasis of words, pauses, and slides of the voice in oral reading so as to express in that way your idea of the thought and beauty of the stanza. Do this in all your study of poetry and lofty prose.

15. What is the figure of speech in this line? Why say "silent" toil? 16. Why not use some such word as "formed" instead of "spread"? Is it necessary to be so very careful in selecting words to express thought? 19. Why say "stole," and "with soft step"? 21. Explain the fact suggested by this line. What is the application of this fact to human life?

22. How can one speak of the shell as bringing a message? Where do we find a definite and full statement of the "heavenly message"? In what respects is the message "heavenly"? 23. What two figures in this line? 24. What does "Cast from her lap" modify? 25. Why are the lips of the shell "dead"? What kind of "note" is meant? What is the relation of this line to our main idea? 26. Triton was the trumpeter of Neptune, god of the sea. The upper part of his body is represented as that of a man; the lower part, that of a fish. His trumpet was a seashell. Compare Wordsworth's sonnet; —

"The world is too much with us: late and soon,
Getting and spending, we lay waste our powers:

Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
The sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not, — Great God! I'd rather be
A pagan suckled in a creed outworn:
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn."

27. Is any particular action or position thought of as you read this line? 28. Explain the words "caves," "voice," and "sings" as used in this line.

29-35. To whom is this stanza addressed? Who utters it? May any one repeat it as his own? 29. The use of the word "mansions" refers to what fact about the shell? It means what in regard to life? How does the adjective "stately" add to the thought? 30. Give one word that would mean the same as "swift seasons." Why is the poet's expression better than that one word? 31. Do people usually think of their past as "low-vaulted"? 32. What is meant by a "new temple" of the soul? 33. "Dome" refers to what fact about the shell? What surrounded the shell while the nautilus still lived? How large was the shell in comparison with its surroundings? What is the meaning of "Shut" as used here? Try to give a full explanation of the implied comparison in this line. 34. When is the soul "free"? 35. What is the "outgrown shell" of the soul? In what respects is life like the sea? Commit this stanza to memory.

Do you think the author did wisely in plainly stating the moral of the poem for us, as he has done in this last stanza? Give reasons for thinking as you do. What else might he have done?

In reading this poem aloud, do not be content with merely pronouncing the words; try to express with your voice the thought as you now understand it and the spirit of the poem as you now feel it. The best test of your conception of the author's thought or emotion is the way you read his words. The great thing is true expression of what one has gained from careful study of the selection.

COMPOSITIONS

“The Finding of the Shell.” Imagine a man walking by the seashore, describe the man’s general appearance, clothing, face — why he was strolling on the beach, his thoughts as he walked, his habit of close observation — finding the shell, examining it, his knowledge of facts concerning the shell — his meditations, desire to express his thoughts in a beautiful way, writing the poem — the poem published, the benefit to the world arising from the seemingly unimportant incident of picking up a seashell.

“Teddy’s Resolve.” Tell how Teddy studied this poem, and how it influenced his thoughts in regard to what he ought to do in the world.

“Never too Late to Mend.” In the first outline, given above, represent the man as a tramp who had wasted his opportunities, etc. — he finds an unbroken shell on the seashore, — his meditations lead him to a better life.

TO A WATERFOWL

WHITHER, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along. 5

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide, 10
Or where the rocking billows rise and sink
On the chafed ocean side?

There is a Power whose care
Teaches thy way along that pathless coast —
The desert and illimitable air — 15
Lone wandering, but not lost.

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near. 20

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
 Hath swallowed up thy form ; yet, on my heart
 Deeply has sunk the lesson thou hast given,
 And shall not soon depart.

25

He who, from zone to zone,
 Guides through the boundless sky thy certain flight, 30
 In the long way that I must tread alone,
 Will lead my steps aright.

— WILLIAM CULLEN BRYANT.

I. GENERAL EXERCISES

1. Read the whole poem. What was the thought or feeling that impelled the poet to write this poem?

2. Form a mental picture of the poet, his surroundings, the season, the time of day, the state of the poet's mind, his attitude toward the bird, etc. Would any other person in the same situation have felt like expressing his thoughts in poetic form? What other things besides the poetic impulse are necessary in order to produce a good poem?

3. Compare the last stanza of this poem with the last stanza of "The Chambered Nautilus"; which do you like best? Give definite reasons for your preference.

4. How do the lines rhyme in this poem? How many accented syllables in the first and fourth lines? in the second and third?

5. Compare this poem and Bryant's "Sella." Name the respects in which they differ; in which they are alike.

II. SPECIAL EXERCISES

1. Why is "falling dew" a better expression for poetry than the scientific statement of the same fact? 2. What imagery is suggested by the word "steps"? 3. State as briefly as possible the main question in this stanza: keep this in mind when reading the stanza. Why does the author use the old forms "dost thou," etc.?

6. The word "mark" suggests what characteristic of a hunter? 7. "crimson sky" is like what expression in the first stanza? Why did the poet use different words here for the same thought? Bryant

first wrote "darkly painted on" instead of "darkly seen against"; which do you consider the better expression? Why? 8. What is the poetic value of the word "floats"? 10. What do you understand "weedy lake" to mean? *marge*. 12. "chafed"—how pronounced here? Why are "rocking" and "chafed" good descriptive words? Why should the bird wish to seek any of the places mentioned in this stanza?

13. How does the word "care" suggest what the author meant by the word "Power"? 14. What is meant by "that pathless coast"? In what sense is it a "coast"? 15. What is the relation of this line to the preceding one? What part of speech is "desert" here? *illimitable*. 16. Why is the bird "not lost"? What is the implied thought in regard to human life?

18. Are the adjectives "cold, thin" true to fact? Why was the bird flying so high? 19. What is the force of "welcome" here? How might the thought in this stanza be applied to human life? Is it better to make this application, or simply to take the plainer meaning of the stanza?

21. What "toil" is meant? 22. Why a "summer" home? Is "rest" a noun or a verb? 24. Can you suggest a better word than "sheltered"?

25. *abyss*. What are the poetic elements of the expression "the abyss of heaven hath swallowed up thy form"? 26-27. Compare "on my heart . . . hast given" with "through the deep caves of thought I hear a voice that sings." How do the words "heart" and "thought" indicate a difference of attitude of the two poets toward Nature? 27. Where do we find definite expression of this "lesson"?

29. What is expressed by "from zone to zone"? 31. What does the author mean by "the long way"? In what sense must he travel it alone?

COMPOSITIONS

"The Poet and the Bird." Let this composition be an expression of thoughts suggested by your study of "To a Waterfowl." The poet was on his way to a city to begin the practice of law—to start in life. Describe the scene as you imagine it—the poet's thinking of his prospects, how he caught sight of the bird and watched it until it was lost in the distance, his meditations, the poem. Conclude with your opinion of the poem.

A FOREST HYMN

THE groves were God's first temples. Ere man
learned

To hew the shaft, and lay the architrave,
And spread the roof above them — ere he framed
The lofty vault, to gather and roll back
The sound of anthems ; in the darkling wood, 5
Amid the cool and silence, he knelt down,
And offered to the Mightiest solemn thanks
And supplication. For his simple heart
Might not resist the sacred influences
Which, from the stilly twilight of the place, 10
And from the gray old trunks that high in heaven
Mingled their mossy boughs, and from the sound
Of the invisible breath that swayed at once
All their green tops, stole over him, and bowed
His spirit with the thought of boundless power 15
And inaccessible majesty. Ah, why
Should we, in the world's riper years, neglect
God's ancient sanctuaries, and adore
Only among the crowd, and under roofs
That our frail hands have raised ? Let me, at least, 20
Here, in the shadow of this aged wood,
Offer one hymn — thrice happy, if it find
Acceptance in His ear.

Father, thy hand
Hath reared these venerable columns, thou

Didst weave this verdant roof. Thou didst look down 25
Upon the naked earth, and, forthwith, rose
All these fair ranks of trees. They, in thy sun,
Budded, and shook their green leaves in thy breeze,
And shot toward heaven. The century-living crow
Whose birth was in their tops, grew old and died 30
Among their branches, till, at last, they stood,
As now they stand, massy, and tall, and dark,



Fit shrine for humble worshiper to hold
Communion with his Maker. These dim vaults,
These winding aisles, of human pomp or pride 35
Report not. No fantastic carvings show
The boast of our vain race to change the form
Of thy fair works. But thou art here — thou fill'st
The solitude. Thou art in the winds
That run along the summit of these trees 40
In music; thou art in the cooler breath
That from the inmost darkness of the place
Comes, scarcely felt; the barky trunks, the ground,

The fresh moist ground, are all instinct with thee.
Here is continual worship; — Nature, here, 45
In the tranquillity that thou dost love,
Enjoys thy presence. Noiselessly, around,
From perch to perch, the solitary bird
Passes; and yon clear spring, that, midst its herbs,
Wells softly forth and wandering steep the roots 50
Of half the mighty forest, tells no tale
Of all the good it does. Thou hast not left
Thyself without a witness, in the shades,
Of thy perfections. Grandeur, strength, and grace
Are here to speak of thee. This mighty oak — 55
By whose immovable stem I stand and seem
Almost annihilated — not a prince,
In all that proud old world beyond the deep,
E'er wore his crown as loftily as he
Wears the green coronal of leaves with which 60
Thy hand has graced him. Nestled at his root
Is beauty, such as blooms not in the glare
Of the broad sun. That delicate forest flower,
With scented breath and look so like a smile,
Seems, as it issues from the shapeless mold, 65
An emanation of the indwelling Life,
A visible token of the upholding Love,
That are the soul of this great universe.

My heart is awed within me when I think
Of the great miracle that still goes on, 70
In silence, round me — the perpetual work
Of thy creation, finished, yet renewed
Forever. Written on thy works I read
The lesson of thy own eternity.
Lo! all grow old and die — but see again, 75

How on the faltering footsteps of decay
Youth presses — ever gay and beautiful youth
In all its beautiful forms. These lofty trees
Wave not less proudly that their ancestors
Molder beneath them. Oh, there is not lost 80
One of earth's charms : upon her bosom yet,
After the flight of untold centuries,
The freshness of her far beginning lies
And yet shall lie. Life mocks the idle hate
Of his arch-enemy Death — yea, seats himself 85
Upon the tyrant's throne — the sepulcher,
And of the triumphs of his ghastly foe
Makes his own nourishment. For he came forth
From thine own bosom, and shall have no end.

There have been holy men who hid themselves 90
Deep in the woody wilderness, and gave
Their lives to thought and prayer, till they outlived
The generation born with them, nor seemed
Less aged than the hoary trees and rocks
Around them ; — and there have been holy men 95
Who deemed it were not well to pass life thus.
But let me often to these solitudes
Retire, and in thy presence reassure
My feeble virtue. Here its enemies,
The passions, at thy plainer footsteps shrink 100
And tremble and are still. O God ! when thou
Dost scare the world with tempests, set on fire
The heavens with falling thunderbolts, or fill,
With all the waters of the firmament,
The swift dark whirlwind that uproots the woods 105
And drowns the villages ; when, at thy call,
Uprises the great deep and throws himself

Upon the continent, and overwhelms
 Its cities — who forgets not, at the sight
 Of these tremendous tokens of thy power, 110
 His pride, and lays his strifes and follies by?
 Oh, from these sterner aspects of thy face
 Spare me and mine, nor let us need the wrath
 Of the mad unchained elements to teach
 Who rules them. Be it ours to meditate, 115
 In these calm shades, thy milder majesty,
 And to the beautiful order of thy works
 Learn to conform the order of our lives.

— WILLIAM CULLEN BRYANT.

I. GENERAL EXERCISES

1. How does the title of this poem indicate the character of the thought in the poem? What is the great truth, or philosophic thought, in the poem? What is the "moral" of the poem? What lines give the statement of the moral thought? Do they seem to you as poetic as the last stanza of "The Chambered Nautilus"?

2. How many divisions has the poem? State the principal thought of each section.

3. Why has the poem no story? Is there any personal element in the poem, aside from the feeling of the author himself? Is this poem as interesting to you as "The Ancient Mariner" or "Michael"? Is it as impressive? If so, what makes it so?

4. What has this poem added to your thoughts of the relation of man to Nature and to God?

5. Is there very much description in the poem? Are there many figurative expressions? What is the general character, or mood, of the poem?

II. SPECIAL EXERCISES

1. Give an illustration of the truth of this line. 1-5. What work of man is suggested by these lines? 2. What is meant here by

“shaft”? *architrave*. The first statement (lines 1-3) refers to what style of architecture? ditto, the second statement (lines 3-5)? 8. *supplication*. What is the main statement in this second sentence? Why man’s “simple” heart? 9. What is the force of the word “influence”? 10. Note the poetic word “stilly”; are such words still considered good usage in poetry? Make a list of similar words in this poem. Does “twilight” have its usual meaning here? 13. What was “the invisible breath”? Of what is it a symbol? 14. What is the subject of “stole”? 16. *inaccessible*; *majesty*. Be careful in reading this sentence to have the whole thought in mind, so that you may be able to express with your voice the relation of the different clauses and phrases to the main thought of the sentence and to each other. 17. What is meant by “the world’s riper years”? 18. *sanctuaries*. How do people adore “among the crowd”? 20. What contrast is suggested by the word “frail”? 21. What fine distinction of thought is expressed by the word “shadow”? What is the relation of this last sentence to the preceding question? to the first sentence?

24. What are meant by “venerable columns”? What contrast is implied? 25. In what sense did God weave the “verdant roof”? 26. Read Genesis i. 9-12. 29. Is “shot” an appropriate word? 33. *shrine*. 34. “Communion,” — compare the opening lines of Bryant’s “Thanatopsis.” What are the “dim vaults” and “winding aisles”? 35. *pomp*. Where do we find human pomp and pride in connection with worship? 36. *fantastic*. 37. *rain*. How does man change the form of Nature’s works? Should he do so—or not? 38. Explain “Thou fill’st the solitude.” 44. What part of speech is “instinct”? How pronounced? Meaning? In what sense are the trees and the ground instinct with God? 45. Where is there *not* “continual worship”? Why not? May there be continual worship in all places and at all times? 46. *tranquillity*. 47. What relationship between God and Nature is implied by the word “enjoys”? What do you think of this sentiment? 50. *Wells*; *steeps*. 51. What is the lesson for mankind in the thought, “tells no tale of all the good it does”? 57. *annihilated*. 60. *coronal*. 57-61. Why is the old world “proud”? 63. With what is the flower in contrast? 64. Explain the figure here. 65. What is the “shapeless mold”? What expressions are the complement of “seems”? 66. Why is “Life” written with a capital letter? 67. What is “the upholding Love”?

Could we be conscious of the "indwelling Life" and the "upholding Love," if there were no visible manifestation of them?

70. What "great miracle" is meant? May we see it at any time? Does the fact that it is so common prevent our appreciation of it? How does this thought connect this part of the poem with the preceding part? 72. In what sense is the work of creation "finished"? How is it forever "renewed"? 74. How can we read the lesson of God's eternity, both past and future, in His works? 75-78. Notice the hopeful tone of the contrast; express this in your reading. 76. Explain "footsteps of decay." 79. Supply words before "that" to make the meaning clearer. 82. *untold*. 83. Express the thought in this sentence in your own words. 84. What is the force of "yet"? of "shall"? of "idle"? 85. How are "Life" and "Death" thought of? How are they often represented in pictures? *arch-enemy*. 88. How does Life derive nourishment from Death's "triumphs"? 89. In what sense is it true that life has no end?

90. What class of "holy men" is meant? 95. What class or classes of "holy men" do we think of now? 96. What did they think the best way of living? 99. Was Bryant a man of evil habits, or of weak nature? If not, why does he speak of his virtue as "feeble"? What are the enemies of virtue? Is it possible for a man to fortify himself against the enemies of virtue without spiritual help from a higher source than himself? 100. Are the "footsteps" of God "plainer" in the forest than in society? Are they more powerful or wonderful? 103. *thunderbolts*. 107-109. What natural phenomenon is referred to? 118. Why does man need to "learn" to do this? Compare the closing lines of "Thanatopsis":—

"So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go, not like the quarry-slave at night,
Scourged to his dungeon, but sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams."

COMPOSITIONS

“Nature’s Lovers.” Nature, in some form or other, is more or less observed by all people ; give in detail and with comments, the thoughts of different people — the savage, the farmer, the scientist, the tourist, the painter, the poet.

“Nature’s Power.” How it is manifested, its effects upon people, — give details and illustrate by personal experience the lessons Nature teaches man.

“Worship, Ancient and Modern.” Describe an imaginary scene of some early people worshiping in groves, and then an account of grand services in some great church or cathedral. Conclusion.

A PSALM OF LIFE

TELL me not, in mournful numbers,
Life is but an empty dream !
For the soul is dead that slumbers,
And things are not what they seem.

Life is real ! Life is earnest ! 5
And the grave is not its goal ;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow, 10
Is our destined end or way ;
But to act, that each to-morrow
Find us farther than to-day.

Art is long and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating 15
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle !
Be a hero in the strife ! 20

Trust no Future, howe'er pleasant !
Let the dead Past bury its dead !
Act — act in the living Present !
Heart within and God o'erhead !

Lives of great men all remind us 25

We can make our lives sublime,
And departing, leave behind us
Footprints on the sands of time ; —

Footprints, that perhaps another, 30
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing shall take heart again.

Let us, then, be up and doing,
With a heart for any fate ;
Still achieving, still pursuing, 35
Learn to labor and to wait.

— HENRY WADSWORTH LONGFELLOW.

I. GENERAL EXERCISES

1. What was a "psalm" among the ancient Hebrews? In what respects is this poem a psalm? Give a full explanation of the phrase "of Life" as used in this title.

2. Is there any one prevailing thought running through this poem? If so, state it in your own words; if not, what is the character of the subject-matter of the poem?

3. State in your own words the central thought in each stanza. (The chief purpose of the detailed study of the stanzas which follows is to enable us to see and feel how the poetic expression of these thoughts is better than the plain statement of them.)

4. Does this poem treat of human life? Does it contain any story? Do you consider it more poetic than "The Ancient Mariner," or less? Can the two poems be judged by exactly the same standards? Should every work of art be judged by its own merits, or demerits, or both; or should certain fixed standards determine the value of a poem or other literary work?

II. SPECIAL EXERCISES.

1. What does "numbers" mean as used here? Who is meant by "me"? 2. What are some of the ways in which life sometimes seems to be like a dream? What is the force of the adjective "empty"? Who would be likely to express this sentiment regarding life? 3. Is the body dead during sleep? What is the state or condition of the mind during sleep? What is your idea of a "soul that slumbers"? In what sense can a soul be "dead"? 4. What is the most emphatic word in this line? If things "are not what they seem," what are they?

5. "real" is the opposite of what thought in the first stanza? 6. What comparison is suggested by the word "goal"? Before reading this line aloud, determine exactly what meaning is intended, and then read the line so as to express *your* meaning; those who have a different idea of the meaning of the line, will read it differently. Do not read in a "singsong" tone as if you were scanning the lines; but do not go to the opposite extreme and try to read poetry as if it were prose. Have clearly in mind the thought you wish to express, and your reading cannot be otherwise than good; the musical rhythm of poetry will take care of itself. 7. See Genesis iii. 19. 8. Of what was the thought in line 7 spoken? How should this line, then, be read?

9. Compare the expression in the Declaration of Independence, "life, liberty, and the 'pursuit' of happiness"; and also the old proverb, "There is more pleasure in pursuit than in possession." What people think that "sorrow" is all life has in store for them? 10. Show that this implies that some superior force outside of ourselves determines our willing of what we shall do, and guides each individual life. What is the distinction in thought between "end" and "way"? 11. Give illustrations from your experience or observation to show that activity produces pleasure, and lessens sorrow. 12. "farther"—in what respect? What is to be understood after "to-day"?

13. What kind of "Art" did the poet mean? What attitudes do people take toward this fact of life? 15. In what respects are our hearts "like muffled drums"? 16. Compare the figure in "funeral marches" with the one in line 6. What is the relation of this stanza to the preceding one?

17-18. Contrast a "field of battle" and a "bivouac." What phase of life does each represent? 19. What people are "like dumb, driven

cattle"? What mental condition caused them to be so? 20. What is the chief element of a heroic character? In what sense is life a "strife"? Against what and whom should the strife be waged?

21. Express fully your understanding of the word "Trust" as used here. 22. Who, or what, are the "dead" of the Past? 23. What is the meaning of "living" as applied to the "Present"? This line takes us back to what preceding thought? 23. What kind of heart should one have within? "o'erhead"—does this mean above us in actual space, or superior to us in power, holiness, love, etc.?

25. Is this a contradiction of the thought in line 22? 26. *sublime*. Why should we not study merely the circumstances and deeds of great men, but also, and chiefly, the motives that prompted them to great things—the elements of true greatness in their characters? Who, in his life, gave us a perfect example of the power of higher influences upon the human soul? 28. Point out the force of the figure "the sands of time." What comparison is implied by "Foot-prints"?

29. Are the abiding results of life chiefly for our own glory, or for the guidance of "another"? Which of these ideas is most potent in the ordinary human spirit? 30. Why "solemn" main? Compare the last line of "The Chambered Nautilus." 31. Who is one's "brother" in this sense? Show the fitness of the word "shipwrecked."

34. Why is this not an easy thing to do? 35. Does "still" mean "quietly," or "continuously," or both? "achieving"—compare the lines—

"Toiling — rejoicing — sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose."

— *The Village Blacksmith.*

36. Learn to "wait" for what? Why is this a hard lesson for mortals to learn? Compare the last line of Milton's sonnet on his blindness. "They also serve who only stand and wait."

If a hymn or song is sung entirely in the same tone, it is not very musical. We must have variations of pitch, movement, energy, volume, according to the changing spirit of the piece. What is the mood

of the person who is thought of as speaking the words of the first stanza? What change of mood in the fourth stanza? What is the spirit of the response in the fifth and sixth? To what in musical composition do the last three stanzas correspond?

COMPOSITIONS

“Doing *versus* Dreaming.” Put in good order the thoughts about activity as an element of life that have been suggested by this poem; thinking, not dreaming, must precede work.

“The Music of ‘The Psalm of Life.’” Imagine that a musician is interpreting the poem; tell how the music is played, and its effect.

Commit the entire poem to memory, and make it one of the hymns of your soul throughout life.

THE BUNKER HILL MONUMENT

AN ORATION DELIVERED AT THE LAYING OF THE CORNER STONE OF THE BUNKER HILL MONUMENT, AT CHARLESTOWN, MASS., JUNE 17, 1825

THIS uncounted multitude before me and around me proves the feeling which the occasion has excited. These thousands of human faces, glowing with sympathy and joy, and from the impulses of a common gratitude turned reverently to heaven in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembling have made a deep impression on our hearts. 5

If, indeed, there be anything in local association fit to affect the mind of man, we need not strive to repress the emotions which agitate us here. We are among the sepulchers of our fathers. We are on ground distinguished by their valor, their constancy, and the shedding of their blood. We are here, not to fix an uncertain date in our annals, not to draw into notice an obscure and unknown spot. If our humble purpose had never been conceived, if we ourselves had never been born, the 17th of June, 1775, would have been a day on which all subsequent history would have poured its light, and the eminence where we stand a point of attraction to the eyes of successive generations. But we are Americans. We live in what may be called the early age of this great conti- 10 15 20

ment ; and we know that our posterity, through all time, are here to enjoy and suffer the allotments of 25 humanity. We see before us a probable train of great events ; we know that our own fortunes have been happily cast ; and it is natural, therefore, that we should be moved by the contemplation of occurrences which have guided our destiny before many of us were born, and 30 settled the condition in which we should pass that portion of our existence which God allows to men on earth.

We do not read even of the discovery of this continent without feeling something of a personal interest 35 in the event ; without being reminded how much it has affected our own fortunes and our own existence. It would be still more unnatural for us, therefore, than for others, to contemplate with unaffected minds that interesting, I may say most touching and pathetic 40 scene, when the great discoverer of America stood on the deck of his shattered bark, the shades of night falling on the sea, yet no man sleeping ; tossed on the billows of an unknown ocean, yet the stronger billows of alternate hope and despair tossing his own troubled 45 thoughts ; extending forward his harassed frame ; straining westward his anxious and eager eyes, till Heaven at last granted him a moment of rapture and ecstacy, in blessing his vision with the sight of the unknown world. 50

Nearer to our times, more closely connected with our fates, and therefore still more interesting to our feelings and affections, is the settlement of our own country by colonists from England. We cherish every memorial of these worthy ancestors ; we celebrate 55 their patience and fortitude ; we admire their daring

enterprise ; we teach our children to venerate their piety ; and we are justly proud of being descended from men who have set the world an example of founding civil institutions on the great and united 60 principles of human freedom and human knowledge. To us, their children, the story of their labors and sufferings can never be without interest. We shall not stand unmoved on the shore of Plymouth while the sea continues to wash it ; nor will our brethren in 65 another early and ancient colony forget the place of its first establishment, till their river shall cease to flow by it. No vigor of youth, no maturity of manhood, will lead the nation to forget the spots where its infancy was cradled and defended. 70

But the great event in the history of the continent, which we are now met here to commemorate, that prodigy of modern times, at once the wonder and the blessing of the world, is the American Revolution. In a day of extraordinary prosperity and happiness, of high 75 national honor, distinction, and power, we are brought together in this place by our love of country, by our admiration of exalted character, by our gratitude for signal service and patriotic devotion.

The society whose organ I am, was formed for the 80 purpose of rearing some honorable and durable monument to the memory of the early friends of American independence. They have thought that for this object no time could be more propitious than the present, prosperous and peaceful period ; that no place could 85 claim preference over this memorable spot ; and that no day could be more auspicious to the undertaking than the anniversary of the battle which was here fought. The foundation of that monument we have

now laid. With solemnities suited to the occasion, 90
with prayers to Almighty God for his blessing, and in
the midst of this cloud of witnesses, we have begun
the work. We trust it will be prosecuted, and that,
springing from a broad foundation, rising high in mas-
sive solidity and unadorned grandeur, it may remain 95
as long as Heaven permits the works of man to last,
a fit emblem, both of the events in memory of which
it is raised and of the gratitude of those who have
reared it.

We know, indeed, that the record of illustrious ac-100
tions is most safely deposited in the universal remem-
brance of mankind. We know that if we could cause
this structure to ascend, not only till it reached the
skies, but till it pierced them, its broad surfaces could
still contain but part of that which, in an age of knowl-105
edge, hath already been spread over the earth, and
which history charges itself with making known to all
future times. We know that no inscription on entab-
latures less broad than the earth itself can carry in-
formation of the events we commemorate where it has110
not already gone ; and that no structure, which shall
not outlive the duration of letters and knowledge
among men, can prolong the memorial. But our
object is, by this edifice, to show our own deep sense of
the value and importance of the achievements of our115
ancestors ; and, by presenting this work of gratitude
to the eye, to keep alive similar sentiments, and to
foster a constant regard for the principles of the Rev-
olution. Human beings are composed, not of reason
only, but of imagination also, and sentiment ; and that120
is neither wasted nor misapplied which is appropri-
ated to the purpose of giving right direction to senti-

ments and opening proper springs of feeling in the heart. Let it not be supposed that our object is to perpetuate national hostility, or even to cherish a mere military spirit. It is higher, purer, nobler. We consecrate our work to the spirit of national independence, and we wish that the light of peace may rest upon it forever. We rear a memorial of our conviction of that unmeasured benefit which has been conferred on our own land, and of the happy influences which have been produced, by the same events, on the general interests of mankind. We come, as Americans, to mark a spot which must forever be dear to us and our posterity. We wish that whosoever, in all coming time, shall turn his eye thither, may behold that the place is not undistinguished where the first great battle of the Revolution was fought. We wish that this structure may proclaim the magnitude and importance of that event to every class and every age. We wish that infancy may learn the purpose of its erection from maternal lips, and that weary and withered age may behold it, and be solaced by the recollections which it suggests. We wish that labor may look up here, and be proud, in the midst of its toil. We wish that, in those days of disaster, which, as they come upon all nations, must be expected to come upon us also, desponding patriotism may turn its eyes hitherward, and be assured that the foundations of our national power are still strong. We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of dependence and gratitude. We wish, finally, that the last object to the sight of him who leaves his na-

tive shore, and the first to gladden him who visits it, may be something which shall remind him of the liberty and the glory of his country. Let it rise ! let it rise, till it meet the sun in his coming ; let the earliest light of the morning gild it, and parting day linger¹⁶⁰ and play on its summit.

We live in a most extraordinary age. Events so various and so important that they might crowd and distinguish centuries are, in our times, compressed within the compass of a single life. When has it¹⁶⁵ happened that history has had so much to record, in the same term of years, as since the 17th of June, 1775 ? Our own Revolution, which, under other circumstances, might itself have been expected to occasion a war of half a century, has been achieved ;¹⁷⁰ twenty-four sovereign and independent states erected ; and a general government established over them, so safe, so wise, so free, so practical, that we might well wonder its establishment should have been accomplished so soon, were it not far the greater wonder¹⁷⁵ that it should have been established at all. Two or three millions of people have been augmented to twelve, the great forests of the West prostrated beneath the arm of successful industry, and the dwellers on the banks of the Ohio and the Mississippi become¹⁸⁰ the fellow-citizens and neighbors of those who cultivate the hills of New England. We have a commerce that leaves no sea unexplored ; navies which take no law from superior force ; revenues adequate to all the exigencies of government, almost without taxation ;¹⁸⁵ and peace with all nations, founded on equal rights and mutual respect.

Europe, within the same period, has been agitated

by a mighty revolution, which, while it has been felt in the individual condition and happiness of almost every man, has shaken to the center her political fabric, and dashed against one another thrones which had stood tranquil for ages. On this, our continent, our own example has been followed, and colonies have sprung up to be nations. Unaccustomed sounds of liberty and free government have reached us from beyond the track of the sun ; and at this moment the dominion of European power in this continent, from the place where we stand to the south pole, is annihilated forever.

200

In the meantime, both in Europe and America, such has been the general progress of knowledge, such the improvement in legislation, in commerce, in the arts, in letters, and, above all, in liberal ideas and the general spirit of the age, that the whole world seems changed.

Yet, notwithstanding that this is but a faint abstract of the things which have happened since the day of the battle of Bunker Hill, we are but fifty years removed from it; and we now stand here to enjoy all the blessings of our own condition, and to look abroad on the brightened prospects of the world, while we still have among us some of those who were active agents in the scenes of 1775, and who are now here, from every quarter of New England, to visit once more, and under circumstances so affecting, I had almost said so overwhelming, this renowned theater of their courage and patriotism.

VENERABLE MEN ! you have come down to us from a former generation. Heaven has bounteously lengthened out your lives, that you might behold this joyous

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day. You are now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife for your country. Behold, how altered! The same heavens are indeed²²⁵ over your heads; the same ocean rolls at your feet; but all else how changed! You hear now no roar of hostile cannon, you see no mixed volumes of smoke and flame rising from burning Charlestown. The ground strewn with the dead and the dying; the²³⁰ impetuous charge; the steady and successful repulse; the loud call to repeated assault; the summoning of all that is manly to repeated resistance: a thousand bosoms freely and fearlessly bared in an instant to whatever of terror there may be in war and death; all these you²³⁵ have witnessed, but you witness them no more. All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children and countrymen in distress and terror, and looking with unutterable emotions for the issue of²⁴⁰ the combat, have presented you to-day with the sight of its whole happy population, come out to welcome and greet you with a universal jubilee. Yonder proud ships, by a felicity of position appropriately lying at the foot of this mount, and seeming fondly to cling²⁴⁵ around it, are not means of annoyance to you, but your country's own means of distinction and defense. All is peace; and God has granted you this sight of your country's happiness, ere you slumber in the grave. He has allowed you to behold and to partake the reward²⁵⁰ of your patriotic toils; and he has allowed us, your sons and countrymen, to meet you here, and in the name of the present generation, in the name of your country, in the name of liberty, to thank you!



From a Painting by John Trumbull

THE BATTLE OF BUNKER HILL

But, alas! you are not all here! Time and the sword²⁵⁵ have thinned your ranks. Prescott, Putnam, Stark, Brooks, Read, Pomeroy, Bridge! our eyes seek for you in vain amid this broken band. You are gathered to your fathers, and live only to your country in her grateful remembrance and your own bright example.²⁶⁰ But let us not too much grieve that you have met the common fate of men. You lived at least long enough to know that your work had been nobly and successfully accomplished. You lived to see your country's independence established, and to sheathe your swords²⁶⁵ from war. On the light of Liberty you saw arise the light of Peace, like —

“another morn

Risen on mid-noon,”

and the sky on which you closed your eyes was cloud-²⁷⁰less.

But, ah! Him! the first great martyr in this great cause! Him! the premature victim of his own self-devoting heart! Him! the head of our civil councils, and the destined leader of our military bands, whom²⁷⁵ nothing brought hither but the unquenchable fire of his own spirit! Him! cut off by Providence in the hour of overwhelming anxiety and thick gloom; falling ere he saw the star of his country rise; pouring out his generous blood like water, before he knew whether it²⁸⁰ would fertilize a land of freedom or of bondage! — how shall I struggle with the emotions that stifle the utterance of thy name! Our poor work may perish; but thine shall endure! This monument may molder away; the solid ground it rests upon may sink down²⁸⁵ to a level with the sea; but thy memory shall not fail! Wheresoever among men a heart shall be found that

beats to the transports of patriotism and liberty, its aspirations shall be to claim kindred with thy spirit.

But the scene amidst which we stand does not permit us to confine our thoughts or our sympathies to those fearless spirits who hazarded or lost their lives on this consecrated spot. We have the happiness to rejoice here in the presence of a most worthy representation of the survivors of the whole Revolutionary army. 295

VETERANS ! you are the remnant of many a well-fought field. You bring with you marks of honor from Trenton and Monmouth, from Yorktown, Camden, Bennington, and Saratoga. VETERANS OF HALF A CENTURY ! when in your youthful days you put every-300 thing at hazard in your country's cause, good as that cause was, and sanguine as youth is, still your fondest hopes did not stretch onward to an hour like this ! At a period to which you could not reasonably have expected to arrive, at a moment of national prosperity 305 such as you could never have foreseen, you are now met here to enjoy the fellowship of old soldiers, and to receive the overflowings of a universal gratitude.

But your agitated countenances and your heaving breasts inform me that even this is not an unmixed 310 joy. I perceive that a tumult of contending feelings rushes upon you. The images of the dead, as well as the persons of the living, present themselves before you. The scene overwhelms you, and I turn from it. May the Father of all mercies smile upon your declining 315 years, and bless them ! And when you shall here have exchanged your embraces, when you shall once more have pressed the hands which have been so often extended to give succor to adversity, or grasped in the exultation of victory, then look abroad upon this 320

lovely land which your young valor defended, and mark the happiness with which it is filled ; yea, look abroad upon the whole earth, and see what a name you have contributed to give to your country, and what a praise you have added to freedom, and then rejoice³²⁵ in the sympathy and gratitude which beam upon your last days from the improved condition of mankind !

The occasion does not require of me any particular account of the battle of 17th of June, 1775, nor any detailed narrative of the events which immediately preceded it.³³⁰ These are familiarly known to all. In the progress of the great and interesting controversy, Massachusetts and the town of Boston had become early and marked objects of the displeasure of the British Parliament. This had been manifested in the act for altering the³³⁵ government of the province, and in that for shutting up the port of Boston. Nothing sheds more honor on our early history, and nothing better shows how little the feelings and sentiments of the colonies were known or regarded in England, than the impression which³⁴⁰ these measures everywhere produced in America. It had been anticipated, that while the colonies in general would be terrified by the severity of the punishment inflicted on Massachusetts, the other seaports would be governed by a mere spirit of gain ; and that,³⁴⁵ as Boston was now cut off from all commerce, the unexpected advantage which this blow on her was calculated to confer on other towns would be greedily enjoyed. How miserably such reasoners deceived themselves ! How little they knew of the depth, and the³⁵⁰ strength, and the intenseness of that feeling of resistance to illegal acts of power, which possessed the whole American people ! Everywhere, the unworthy boon was re-

jected with scorn. The fortunate occasion was seized, everywhere, to show the whole world that the colonies³⁵⁵ were swayed by no local interest, no partial interest, no selfish interest. The temptation to profit by the punishment of Boston was strongest to our neighbors of Salem. Yet Salem was precisely the place where this miserable proffer was spurned in a tone of the most³⁶⁰ lofty self-respect and the most indignant patriotism. "We are deeply affected," said its inhabitants, "with the sense of our public calamities; but the miseries that are now rapidly hastening on our brethren in the capital of the province greatly excite our commiseration.³⁶⁵ By shutting up the port of Boston some imagine that the course of trade might be turned hither and to our benefit; but we must be dead to every idea of justice, lost to all feelings of humanity, could we indulge a thought to seize on wealth and raise our fortunes on³⁷⁰ the ruin of our suffering neighbors." These noble sentiments were not confined to our immediate vicinity. In that day of general affection and brotherhood, the blow given to Boston smote on every patriotic heart from one end of the country to the other. Virginia³⁷⁵ and the Carolinas, as well as Connecticut and New Hampshire, felt and proclaimed the cause to be their own. The Continental Congress, then holding its first session in Philadelphia, expressed its sympathy for the suffering inhabitants of Boston, and addresses³⁸⁰ were received from all quarters, assuring them that the cause was a common one, and should be met by common efforts and common sacrifices. The Congress of Massachusetts responded to these assurances; and in an address to the Congress at Philadelphia,³⁸⁵ bearing the official signature, perhaps among the last,

of the immortal Warren, notwithstanding the severity of its suffering and the magnitude of the dangers which threatened it, it was declared that this colony "is ready, at all times, to spend and to be spent in the 390 cause of America."

But the hour drew nigh which was to put professions to the proof, and to determine whether the authors of these mutual pledges were ready to seal them in blood. The tidings of Lexington and Concord had no sooner 395 spread than it was universally felt that the time was at last come for action. A spirit pervaded all ranks, not transient, not boisterous, but deep, solemn, determined,

"Totamque infusa per artus

Mens agitat molem, et magno se corpore miscet."

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War on their own soil and at their own doors, was, indeed, a strange work to the yeomanry of New England; but their consciences were convinced of its necessity, their country called them to it, and they did not withhold themselves from the perilous trial. The 405 ordinary occupations of life were abandoned; the plow was stayed in the unfinished furrow; wives gave up their husbands, and mothers gave up their sons, to the battles of a civil war. Death might come in honor on the field; it might come in disgrace 410 on the scaffold. For either and for both they were prepared. The sentiment of Quincy was full in their hearts. "Blandishments," said that distinguished son of genius and patriotism, "will not fascinate us, nor will threats of a halter intimidate; for, under God, we 415 are determined, that, wheresoever, whensoever, or howsoever, we shall be called to make our exit, we will die free men."

The 17th of June saw the four New England colonies standing here, side by side, to triumph or to fall together ; and there was with them from that moment to the end of the war, what I hope will remain with them forever — one cause, one country, one heart.

The battle of Bunker Hill was attended with the most important effects beyond its immediate results as a military engagement. It created at once a state of open, public war. There could be no longer a question of proceeding against individuals, as guilty of treason or rebellion. That fearful crisis was past. The appeal lay to the sword, and the only question was, whether the spirit and the resources of the people would hold out till the object should be accomplished. Nor were its general consequences confined to our own country. The previous proceedings of the colonies, their appeals, resolutions, and addresses, had made their cause known to Europe. Without boasting, we may say, that in no age or country has the public cause been maintained with more force of argument, more power of illustration, or more of that persuasion which excited feeling and elevated principle can alone bestow, than the Revolutionary state papers exhibit. These papers will forever deserve to be studied, not only for the spirit which they breathe, but for the ability with which they were written.

To this able vindication of their cause, the colonies had now added a practical and severe proof of their own true devotion to it, and given evidence also of the power which they could bring to its support. All now saw that if America fell, she would not fall without a struggle. Men felt sympathy and regard, as well as surprise, when they beheld these infant states, remote,

unknown, unaided, encounter the power of England, and, in the first considerable battle, leave more of their enemies dead on the field, in proportion to the number of combatants, than had been recently known to fall in the wars of Europe.

Information of these events, circulating throughout the world, at length reached the ears of one who now hears me. He has not forgotten the emotions which the fame of Bunker Hill and the name of Warren excited in his youthful breast.

Sir, we are assembled to commemorate the establishment of great public principles of liberty, and to do honor to the distinguished dead. The occasion is too severe for eulogy of the living. But, Sir, your interesting relation to this country, the peculiar circumstances which surround you and surround us, call on me to express the happiness which we derive from your presence and aid in this solemn commemoration.

Fortunate, fortunate man ! with what measures of devotion will you not thank God for the circumstances of your extraordinary life ! You are connected with both hemispheres and with two generations. Heaven saw fit to ordain that the electric spark of liberty should be conducted, through you, from the New World to the Old ; and we, who are now here to perform this duty of patriotism, have all of us long ago received it in charges from our fathers to cherish your name and your virtues. You will account it an instance of your good fortune, Sir, that you crossed the seas to visit us at a time which enables you to be present at this solemnity. You now behold the field, the renown of which reached you in the heart of France, and caused a thrill in your ardent bosom. You see the

lines of the little redoubt thrown up by the incredible⁴⁸⁵ diligence of Prescott ; defended, to the last extremity, by his lion-hearted valor ; and within which the corner stone of our monument has now taken its position. You see where Warren fell, and where Parker, Gardner, McClearly, Moore, and other early⁴⁹⁰ patriots fell with him. Those who survived that day, and whose lives have been prolonged to the present hour, are now around you. Some of them you have known in the trying scenes of the war. Behold ! they now stretch forth their feeble arms to embrace you.⁴⁹⁵ Behold ! they raise their trembling voices to invoke the blessing of God on you and yours forever.

Sir, you have assisted us in laying the foundation of this structure. You have heard us rehearse, with our feeble commendation, the names of departed patriots.⁵⁰⁰ Monuments and eulogy belong to the dead. We give them this day to Warren and his associates. On other occasions they have been given to your more immediate companions in arms, to Washington, to Greene, to Gates, to Sullivan, and to Lincoln. We have become⁵⁰⁵ reluctant to grant these, our highest and last honors, further. We would gladly hold them yet back from the little remnant of that immortal band. "*Serus in cælum redeas.*" Illustrious as are your merits, yet far, O, very far distant be the day, when any inscription⁵¹⁰ shall bear your name, or any tongue pronounce its eulogy !

The leading reflection to which this occasion seems to invite us, respects the great changes which have happened in the fifty years since the battle of Bunker⁵¹⁵ Hill was fought. And it peculiarly marks the character of the present age, that, in looking at these changes,

and in estimating their effect on our condition, we are obliged to consider, not what has been done in our country only, but in others also. In these interesting 520 times, while nations are making separate and individual advances in improvement, they make, too, a common progress ; like vessels on a common tide, propelled by the gales at different rates, according to their several structure and management, but all moved forward by 525 one mighty current, strong enough to bear onward whatever does not sink beneath it.

A chief distinction of the present day is a community of opinions and knowledge amongst men in different nations, existing in a degree heretofore unknown. 530 Knowledge has, in our time, triumphed, and is triumphing, over distance, over difference of languages, over diversity of habits, over prejudice, and over bigotry. The civilized and Christian world is fast learning the great lesson, that difference of nation does not imply 535 necessary hostility, and that all contact need not be war. The whole world is becoming a common field for intellect to act in. Energy of mind, genius, power, wheresoever it exists, may speak out in any tongue, and the world will hear it. A great chord of senti- 540 ment and feeling runs through two continents, and vibrates over both. Every breeze wafts intelligence from country to country, every wave rolls it ; all give it forth, and all in turn receive it. There is a vast commerce of ideas ; there are marts and exchanges for 545 intellectual discoveries, and a wonderful fellowship of those individual intelligences which make up the mind and opinion of the age. Mind is the great lever of all things ; human thought is the process by which human ends are ultimately answered ; and the diffu- 550

sion of knowledge, so astonishing in the last half century, has rendered innumerable minds, variously gifted by nature, competent to be competitors or fellow-workers on the theater of intellectual operation.

From these causes important improvements have⁵⁵⁵ taken place in the personal condition of individuals. Generally speaking, mankind are not only better fed and better clothed, but they are able also to enjoy more leisure; they possess more refinement and more self-respect. A superior tone of education, manners, and⁵⁶⁰ habits prevails. This remark, most true in its application to our own country, is also partly true when applied elsewhere. It is proved by the vastly augmented consumption of those articles of manufacture and of commerce which contribute to the comforts and⁵⁶⁵ the decencies of life; an augmentation which has far outrun the progress of population, and while the unexampled and almost incredible use of machinery would seem to supply the place of labor, labor still finds its occupation and its reward; so wisely has Providence⁵⁷⁰ adjusted men's wants and desires to their condition and their capacity.

Any adequate survey, however, of the progress made during the last half century in the polite and the mechanic arts, in machinery and manufactures, in commerce⁵⁷⁵ and agriculture, in letters and in science, would require volumes. I must abstain wholly from these subjects, and turn for a moment to the contemplation of what has been done on the great question of politics and government. This is the master topic of the age;⁵⁸⁰ and during the whole fifty years it has intensely occupied the thoughts of men. The nature of civil government, its ends and uses, have been canvassed and

investigated ; ancient opinions attacked and defended ; new ideas recommended and resisted, by whatever 585 power the mind of man could bring to the controversy. From the closet and the public halls the debate has been transferred to the field ; and the world has been shaken by wars of unexampled magnitude, and the greatest variety of fortune. A day of peace has at 590 length succeeded ; and now that the strife has subsided, and the smoke cleared away, we may begin to see what has actually been done, permanently changing the state and condition of human society. And, without dwelling on particular circumstances, it is 595 most apparent, that, from the before-mentioned causes of augmented knowledge and improved individual condition, a real, substantial, and important change has taken place, and is taking place, highly favorable, on the whole, to human liberty and human happiness. 600

The great wheel of political revolution began to move in America. Here its rotation was guarded, regular, and safe. Transferred to the other continent, from unfortunate but natural causes, it received an irregular and violent impulse ; it whirled along with a fearful 605 celerity ; till at length, like the chariot wheels in the races of antiquity, it took fire from the rapidity of its own motion, and blazed onward, spreading conflagration and terror around.

We learn from the result of this experiment how 610 fortunate was our own condition, and how admirably the character of our people was calculated for setting the great example of popular governments. The possession of power did not turn the heads of the American people, for they had long been in the habit of 615 exercising a great degree of self-control. Although

the paramount authority of the parent state existed over them, yet a large field of legislation had always been open to our colonial assemblies. They were accustomed to representative bodies and the forms of free government; they understood the doctrine of the division of power among different branches, and the necessity of checks on each. The character of our countrymen, moreover, was sober, moral, and religious; and there was little in the change to shock their feelings of justice and humanity, or even to disturb an honest prejudice. We had no domestic throne to overturn, no privileged orders to cast down, no violent changes of property to encounter. In the American Revolution, no man sought or wished for more than to defend and enjoy his own. None hoped for plunder or for spoil. Rapacity was unknown to it; the ax was not among the instruments of its accomplishment; and we all know that it could not have lived a single day under any well-founded imputation of possessing a tendency adverse to the Christian religion.

It need not surprise us, that, under circumstances less auspicious, political revolutions elsewhere, even when well intended, have terminated differently. It is, indeed, a great achievement, it is the masterwork of the world, to establish governments entirely popular on lasting foundations; nor is it easy, indeed, to introduce the popular principle at all into governments to which it has been altogether a stranger. It cannot be doubted however, that Europe has come out of the contest, in which she has been so long engaged, with greatly superior knowledge, and, in many respects, in a highly improved condition. Whatever benefit has been acquired is likely to be retained, for it consists mainly

in the acquisition of more enlightened ideas. And although kingdoms and provinces may be wrested from the hands that hold them, in the same manner they were obtained; although ordinary and vulgar power may, in human affairs, be lost as it has been won; yet it is the glorious prerogative of the empire of knowledge, that what it gains it never loses. On the contrary, it increases by the multiple of its own power; all its ends become means; all its attainments, helps to new conquests. Its whole abundant harvest is but so much seed wheat, and nothing has limited, and nothing can limit, the amount of ultimate product.

Under the influence of this rapidly increasing knowledge, the people have begun, in all forms of government, to think, and to reason, on affairs of state. Regarding government as an institution for the public good, they demand a knowledge of its operations, and a participation in its exercise. A call for the representative system, wherever it is not enjoyed, and where there is already intelligence enough to estimate its value, is perseveringly made. Where men may speak out, they demand it; where the bayonet is at their throats, they pray for it.

When Louis the Fourteenth said, "I am the State," he expressed the essence of the doctrine of unlimited power. By the rules of that system, the people are disconnected from the State; they are its subjects, it is their lord. These ideas, founded in the love of power, and long supported by the excess and the abuse of it, are yielding, in our age, to other opinions; and the civilized world seems at last to be proceeding to the conviction of that fundamental and manifest truth, that the powers of government are but a trust, and that they

cannot be lawfully exercised but for the good of the community. As knowledge is more and more extended, this conviction becomes more and more general.⁶⁸⁵ Knowledge, in truth, is the great sun in the firmament. Life and power are scattered with all its beams. The prayer of the Grecian champion, when enveloped in unnatural clouds and darkness, is the appropriate political supplication for the people of every country not yet⁶⁹⁰ blessed with free institutions :—

“Dispel this cloud, the light of heavèn restore,
Give me to see, — and Ajax asks no more.”

We may hope that the growing influence of enlightened sentiment will promote the permanent peace of⁶⁹⁵ the world. Wars to maintain family alliances, to uphold or to cast down dynasties, and to regulate successions to thrones, which have occupied so much room in the history of modern times, if not less likely to happen at all, will be less likely to become general and involve⁷⁰⁰ many nations, as the great principle shall be more and more established, that the interest of the world is peace, and its first great statute, that every nation possesses the power of establishing a government for itself. But public opinion has attained also an influence over gov-⁷⁰⁵ernments which do not admit the popular principle into their organization. A necessary respect for the judgment of the world operates, in some measure, as a control over the most unlimited forms of authority. It is owing, perhaps, to this truth, that the interesting⁷¹⁰ struggle of the Greeks has been suffered to go on so long, without a direct interference, either to wrest that country from its present masters or to execute the system of pacification by force; and, with united

strength, lay the neck of Christian and civilized Greek⁷¹⁵ at the foot of the barbarian Turk. Let us thank God that we live in an age when something has influence besides the bayonet, and when the sternest authority does not venture to encounter the scorching power of public reproach. Any attempt of the kind I have⁷²⁰ mentioned should be met by one universal burst of indignation; the air of the civilized world ought to be made too warm to be comfortably breathed by any one who would hazard it.

It is, indeed, a touching reflection, that, while in the⁷²⁵ fullness of our country's happiness, we rear this monument to her honor, we look for instruction in our undertaking to a country which is now in fearful contest, not for works of art or memorials of glory, but for her own existence. Let her be assured, that she is not⁷³⁰ forgotten in the world, that her efforts are applauded, and that constant prayers ascend for her success. And let us cherish a confident hope for her final triumph. If the true spark of religious and civil liberty be kindled, it will burn. Human agency cannot extin-⁷³⁵guish it. Like the earth's central fire, it may be smothered for a time; the ocean may overwhelm it; mountains may press it down; but its inherent and unconquerable force will heave both the ocean and the land, and at some time or other, in some place or other,⁷⁴⁰ the volcano will break out and flame up to heaven.

Among the great events of the half century, we must reckon, certainly, the revolution of South America; and we are not likely to overrate the importance of that revolution, either to the people of the country⁷⁴⁵ itself or to the rest of the world. The late Spanish colonies, now independent states, under circumstances

less favorable, doubtless, than attended our own revolution, have yet successfully commenced their national existence. They have accomplished the great object of establishing their independence; they are known and acknowledged in the world; and although in regard to their systems of government, their sentiments on religious toleration, and their provision for public instruction, they may have yet much to learn, it must be admitted that they have risen to the condition of settled and established states more rapidly than could have been reasonably anticipated. They already furnish an exhilarating example of the difference between free governments and despotic misrule. Their commerce, at this moment, creates a new activity in all the great marts of the world. They show themselves able, by an exchange of commodities, to bear a useful part in the intercourse of nations.

A new spirit of enterprise and industry begins to prevail; all the great interests of society receive a salutary impulse; and the progress of information not only testifies to an improved condition, but itself constitutes the highest and most essential improvement.

When the battle of Bunker Hill was fought, the existence of South America was scarcely felt in the civilized world. The thirteen little colonies of North America habitually called themselves the "continent." Borne down by colonial subjugation, monopoly, and bigotry, these vast regions of the South were hardly visible above the horizon. But in our day there has been, as it were, a new creation. The southern hemisphere emerges from the sea. Its lofty mountains begin to lift themselves into the light of heaven; its broad and fertile plains stretch out, in beauty, to the

eye of civilized man, and at the mighty bidding of the voice of political liberty the waters of darkness retire.

And now, let us indulge an honest exultation in the conviction of the benefit which the example of our country has produced, and is likely to produce, on 785 human freedom and human happiness. Let us endeavor to comprehend in all its magnitude, and to feel in all its importance, the part assigned to us in the great drama of human affairs. We are placed at the head of the system of representative and popular 790 governments. Thus far our example shows that such governments are compatible, not only with respectability and power, but with repose, with peace, with security of personal rights, with good laws, and a just administration.

795

We are not propagandists. Wherever other systems are preferred, either as being thought better in themselves, or as better suited to existing conditions, we leave the preference to be enjoyed. Our history hitherto proves, however, that the popular form is 800 practicable, and that with wisdom and knowledge men may govern themselves; and the duty incumbent on us is to preserve the consistency of this cheering example, and take care that nothing may weaken its authority with the world. If, in our case, the repre- 805 sentative system ultimately fail, popular governments must be pronounced impossible. No combination of circumstances more favorable to the experiment can ever be expected to occur. The last hopes of mankind, therefore, rest with us; and if it should be proclaimed, 810 that our example had become an argument against experiment, the knell of popular liberty would be sounded throughout the earth.

These are excitements to duty; but they are not suggestions of doubt. Our history and our conditions,⁸¹⁵ all that is gone before us, and all that surrounds us, authorize the belief that popular governments, though subject to occasional variations, in form perhaps not always for the better, may yet, in their general character, be as durable and permanent as other systems.⁸²⁰ We know, indeed, that in our country any other is impossible. The principle of free governments adheres to the American soil. It is bedded in it, immovable as its mountains.

And let the sacred obligations which have devolved⁸²⁵ on this generation, and on us, sink deep into our hearts. Those who established our liberty and our government are daily dropping from among us. The great trust now descends to new hands. Let us apply ourselves to that which is presented to us, as our appropriate⁸³⁰ object. We can win no laurels in a war for independence. Earlier and worthier hands have gathered them all. Nor are there places for us by the side of Solon, and Alfred, and other founders of states. Our fathers have filled them. But there remains to us a great⁸³⁵ duty of defense and preservation; and there is open to us, also, a noble pursuit, to which the spirit of the times strongly invites us. Our proper business is improvement. Let our age be the age of improvement. In a day of peace, let us advance the arts of peace and⁸⁴⁰ the works of peace. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered. Let us cultivate a⁸⁴⁵ true spirit of union and harmony. In pursuing the

great objects which our condition points out to us, let us act under a settled conviction, and an habitual feeling, that these twenty-four states are one country. Let our conceptions be enlarged to the circle of our ⁸⁵⁰ duties. Let us extend our ideas over the whole of the vast field in which we are called to act. Let our object be, Our Country, Our Whole Country, and Nothing But Our Country. And, by the blessing of God, may that country itself become a vast and splen- ⁸⁵⁵ did monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration forever!

— DANIEL WEBSTER.

NOTES AND SUGGESTIONS

Daniel Webster was the greatest orator America has yet produced, and he was easily the equal of any other famous speaker of either ancient or modern times. Many consider him even greater, as an orator, than Demosthenes, Cicero, or Burke. How important it is, then, that every American boy should study the speeches of his noted countryman!

Before beginning a study of this oration, let us have Webster's own idea of eloquence—quoted from his oration on the lives of John Adams and Thomas Jefferson: "True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshaled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, and the pomp of declamation, all may aspire to it; they cannot reach it. It comes, if it come at all, like the outbursting of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original native force. . . . The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man

onward, right onward to his object — this, this is eloquence ; or rather it is something greater and higher than all eloquence, it is action, noble, sublime, godlike action.”

I. GENERAL EXERCISES

1. Show that the conditions mentioned in Webster's definition of eloquence were fulfilled when he delivered this oration. Why is it not likely that the same combination of circumstances favorable to the delivery of a great oration will ever again occur in this country? May similar or even greater circumstances occur at some time in the future?

2. What principal thought did Webster wish to impress upon his hearers? What are the large divisions of the oration? What is the main idea in each? Show that in each the author rises to an oratorical climax. Why should an oration move in waves of feeling, and not in a continually sustained emotion?

3. What were the two purposes of the monument as stated by the author?

4. Point out several philosophic statements, or general truths, that are found in this oration. What is their relation to the purpose of the oration?

5. Do you notice any particular kind of sentence construction that occurs frequently? Why is this form especially in keeping with the oratorical style?

6. What figures are used most frequently in this oration — personification, similes, or metaphors? Which of these is most fitting in an oration? Why?

7. Point out several statements regarding the prosperity and civilization of that day, which are true in a much larger degree of our own time.

II. SPECIAL EXERCISES

Page 181. What kind of ceremony is “laying the corner stone” of any building, monument, etc.? 5. What is meant by “this spacious temple of the firmament”? 6. Why was this particular “day” chosen for the ceremony? 9. What is meant by “local association”? Illustrate. 11. What “emotions” of people have been mentioned? 14. Can you give any reason for repeating the

pronoun "their" before each of the nouns? 15. *annals*. 19. *subsequent*. 20. What predicate for "eminence" must be supplied in thought? Where? 22. What characteristic of human nature makes such a statement effective in a public address?

Page 182. 24. *posterity*. 25. What does the author mean by "the allotments of humanity"? 26. "probable" — distinguish from "possible." What "great events" did the author have in mind? What is the general purpose of these first two paragraphs, and especially the last sentence of the second? 34. What is the word to be emphasized in this statement? 42. Why does the orator speak of the ship of Columbus as "shattered"? 44. What is the figure? What was his "hope"? his "despair"? 46. *harassed*. 48. "rapture;" "ecstasy" — why use both of these words? Should the style of an orator be very terse and condensed, or just the opposite? Give reasons for your opinion. What is the value of the details in this vivid description of the "pathetic scene," (line 40). 56. *fortitude*.

Page 183. 58. What was the effect of this "piety" of our ancestors upon their character? 60. Give examples of "civil institutions." 61. Show that these two great principles must necessarily be "united." 66. What other "colony" is meant? 67. What "river"? 69. How is the nation thought of? 72. *prodigy*. 74. Give reasons why the American Revolution was all of these things. 75. What name was sometimes given to this period of great national prosperity? 78. To whom were this admiration and this gratitude extended? *signal*. Give the topic thoughts of the third, fourth, and fifth paragraphs. How is the central thought of the fourth paragraph amplified? 80. "organ;" Mr. Webster was president of the Bunker Hill Monument Association. 84. *propitious*. 87. *auspicious*. 84-89. Compare this sentence with lines 6-7, p. 181.

Page 184. 93. "prosecuted" — what other common use has this word? 95. Look up a description of the architecture of the monument. 100. Refer to lines 14-22, p. 181. 101. Why is the memory of men the safest place for the keeping of the record of "illustrious actions"? 108. *entablatures*. 114. *edifice*. 117. Why is it necessary to present some object "to the eye" in order to commemorate great lives or great events? "similar sentiments" — explain. 119 ff. Show that the facts of the imagination and the feelings are as real, of their kind, as the facts of the reason. To which faculty does literature appeal most strongly, reason or imagination? Does it appeal to both?

Page 185. 126. What is the effect of omitting "and"? 130. What "benefit" is meant? 132. Tell how these "events" affected the history of other countries than our own. 137. Is the clause, "where the first . . . was fought," in the best position in the sentence? 143. *solaced*. 141-144. What is the effect of the "antithesis" (opposition of thought) in this sentence? 146. How was Webster's statement in regard to "days of disaster" proved true by subsequent events in our history? 153. The monument would help to produce "a pious feeling of dependence and gratitude" toward what or whom? 155. Compare Scott's lines:—

"Breathes there a man with soul so dead,
Who never to himself has said,
This is my own, my native land?
Whose heart has ne'er within him burned,
As home his footsteps he has turned
From wandering on a foreign strand?"

Page 186. 160. "parting day" — compare the first line of Gray's "Elegy,"—"The curfew tolls the knell of parting day." Make an outline of the construction of this paragraph. What was the author's purpose in repeating "We know" and "We wish" at the beginning of sentences? Might the oration have been well concluded at the end of this paragraph? 162. How does the beginning of this paragraph differ, in thought and feeling, from the close of the preceding one? How would this difference be indicated by the voice? 176. Why was this a wonderful thing? 177. *augmented*. 178. Show that this statement implies more thought than to say, "the forests have been felled," or something in that style. 182 ff. Compare this statement with the facts of commerce, etc., at the present time. 185. What are some of the "exigencies of government"? This means without direct taxation; what kinds of indirect taxation have we?

Page 187. 189. What "mighty revolution" is here referred to? In what way did it affect all the nations of Europe? How did the American Revolution influence the ideas of Europeans in regard to government? 194. Show that some of our states have larger area and greater wealth than many European nations. 197. "from beyond the track of the sun;" to what countries is the speaker referring? 199. *annihilated*. Mr. Webster had the famous Monroe Doctrine in mind; but was the statement strictly true? 203. Give particular ex-

amples of "improvement in legislation," etc. 207. Explain "a faint abstract." 217. What does "theater" mean here? Look up the derivation of the word. Show that the last sentence of this paragraph prepares the way for the stirring eloquence of the following paragraphs. To whom are these paragraphs addressed? Where does this section of the oration end? What is the prevailing emotion during the part of the oration addressed to the survivors of the Revolution? All this vivid description recalls what scene to the imagination of his hearers?

Page 188. 225 ff. What are the two elements of the changed condition of affairs referred to by the speaker? 230 ff. What do you notice in regard to the construction of this sentence? 237. What is the predicate of "heights"? In order to read this sentence well, the reader must have this predicate in mind from the very beginning of the sentence. 244. *felicity*. 245. This refers to the fact that the United States Navy Yard at Charlestown is at the foot of Bunker Hill. 246. "not means of annoyance" refers to what incident connected with the battle of Bunker Hill? 252. Why is the phrase "in the name of" repeated? Why is it not a good practice to carry this to excess?

Page 190. 255. "Time and the sword have thinned your ranks" is equivalent to what plain statement? Which of the two do you prefer? Why? 256 ff. This turning away from the present audience, and addressing absent persons, or personified things, as if they were present, is called apostrophe. It should be used very cautiously. A weak speaker who attempts this style usually makes himself ridiculous. 267. What is the value of the quotation? The words are quoted from Milton's "Paradise Lost," Bk. V, line 311. 273. *pre-mature*. "Him!"—this encomium in the form of an apostrophe is in honor of General Joseph Warren, who was killed at Bunker Hill while fighting most gallantly. He had served at the battle of Lexington, and had been made major-general of the Massachusetts volunteers only a short while before his death; he had been chairman of the committee of public safety, and president of the Provincial Congress of Massachusetts. Why is the exclamation "Him!" put in the objective case? 281. Explain the figurative force of the word "fertilize." 286. Explain "thy memory shall not fail."

Page 191. 288. *transports*. 289. *aspirations*. 290–295. What change occurs here in the speaker's emotion, and his attitude toward

his audience? Show how this paragraph joins the one just before it with the one that follows. 296. Compare the introductory words of address, "VETERANS" and "VENERABLE MEN." 297. What were these "marks of honor"? 302. *sanguine*. 309. Why were they agitated and filled with emotion? How would the thoughts of this paragraph tend to change the feelings of the people? 319. *succor*. 320. *exultation*.

Page 192. 328. How would the change of feeling at the beginning of this paragraph be indicated with the voice? How had the speaker secured the attention and sympathy of his hearers? 334. Mention some of the ways in which Massachusetts and Boston incurred the displeasure of the British Parliament. 353. Why was this advantage considered "an unworthy boon"?

Page 193. 356. Why is the word "interest" repeated? 360. "this miserable proffer" refers to what? 365. *commiseration*. What is the topic thought in this paragraph? Compare the feeling with that of the preceding paragraph.

Page 194. 392. Explain "put professions to the proof." How was this done? 397. What is the effect of the negative statements? 399. This passage is quoted from Virgil's "Æneid," the greatest heroic poem of Latin literature. Freely translated, it means: "And a spirit, diffused through all the members (of the body), energizes the whole, and mingles itself with the entire body." This may refer to the body of a single individual, or to a state or nation. This is a great truth; we should look beneath mere outward actions to the spirit which prompted them. The practice of inserting Latin quotations in orations and essays is, fortunately, now being abandoned, and our own language, which all can understand at least partially, is found sufficient for the expression of all our thoughts. 402. *yeomanry*. 413. *Blandishments*. 415. *intimidate*.

Page 195. 423. "one cause, one country, one heart," these words furnish the key to all of Webster's public efforts. How does this last clause of this paragraph introduce, or lead up to, the principal thought of the last half of the oration? 436. What country in Europe had given most attention to the appeals of the colonists? 440. Why are strong feeling and "elevated principle" necessary for effective argument and persuasion? 445. *vindication*. 446. What was this "practical and severe proof" of the devotion of the colonists?

Page 196. 455. *combatants*. The British troops numbered 2500, and their loss was 1050; what was the percentage of loss? The

Americans numbered 1500, and their loss was about 450. 458. The reference here is to General Lafayette, who was present. Compare the paragraphs addressed to Lafayette with those addressed to the "VENERABLE MEN" who had died before this date. Which probably had the greatest effect on the audience? 465. *eulogy*. 470. What is meant by "measures of devotion"? What similar expression is found in Lincoln's "Gettysburg Speech"? 472. How was Lafayette "connected with both hemispheres"? How with "two generations"? 474. Show the force of the figure.

Page 197. 485. *redoubt*. 500. Why was their "commendation" thought "feeble"? 505 ff. What was the speaker's thought? Why did he express it so indirectly at first? 508. Quoted from the Latin poet, Horace, "Late [after a very long life] may you return to heaven." Do the thoughts suggested by the presence of Lafayette have any close relation to the author's principal line of thought? Where does he take up his main idea again?

Page 198. 522. Compare Tennyson's lines in "Locksley Hall": —
 "Yet I doubt not thro' the ages one increasing purpose runs,
 And the thoughts of men are widen'd with the process of the suns."

528. *community*. 531. How has knowledge overcome these things that formerly kept nations apart? 533. *bigotry*. 545. *marts*. 550. *diffusion*. What is the central thought in this paragraph?

Page 199. 568. What is the present opinion regarding the use of labor-saving machinery? 573. *adequate*. 577. What would be the attitude of a general audience, such as Webster was addressing, toward a discussion of industrial progress? Why did he change to a political subject? 583. *canvassed*.

Page 200. 584 ff. Why are such discussions as these necessary to advancement in a free government? 587. What is meant by "the closet"? 588. The battle of Waterloo was fought June 18, 1815. 602. *rotation*. 606. *celerity*. These statements refer to the great French Revolution and the events which succeeded it. Look up the French Revolution in some good history, or the encyclopedia, and compare the conditions which preceded it with those that preceded the American Revolution. In what respects were the two revolutions alike? Different? Refer to Lincoln's statement in regard to revolutions. 616. What circumstances had compelled the American colonies to exert a great amount of self-control?

Page 201. 617. *paramount*. 627. Explain the expression "an honest prejudice." 632. *rapacity*. What is meant by "the ax"? Show that in this paragraph the first part is balanced, in thought, against the second part. 635. *imputation*. Note this tribute to the power of the Christian religion, although Webster himself was not a very ardent Christian. 643. What does Webster mean by "the popular principle"? What statement in the Declaration of Independence gives us the fundamental principle of popular government? How did Lincoln interpret that principle?

Page 202. 650 ff. Which would be of greater value to a nation — great territory or great ideas? Why? 655. *prerogative*. 662. Why is it impossible for a representative system of government to succeed without general knowledge on the part of the people? 673. Louis XIV was king of what country? What kind of ruler was he? 679. What are some of these "other opinions"? 681. *manifest*. 682. Compare President Cleveland's epigram, "A public office is a public trust." Which is the better way of stating this truth?

Page 203. 687. What two things proceed from the material sun which correspond to "Life and power" as used here? 689. "unnatural clouds and darkness" symbolize what political or governmental conditions? 693. *Ajax*. One of the most noted and courageous of the Greek heroes who took part in the Trojan war. He was next to Achilles in rank and was famous for his size, strength, and bravery in personal encounter. What is the purpose of the quotation? Why is this method of concluding a paragraph effective in an oration? 695. What plan of very recent times was intended as a step toward securing the "permanent peace of the world"? 696. Explain "family alliances," and illustrate from history. 697. *dynasties*. 702. Give reasons why peace is the greatest "interest" of the world. 709. Give examples of governments that have "the most unlimited forms of authority." 711 ff. The Greek Revolution, in which the people of that country sought to win their independence from the Turks, began in 1821; the leading nations of Europe interfered with armed forces in 1827, and the independence of Greece was acknowledged in 1829. This war attracted the attention of the English poet Byron and many other high-spirited men of that time. Compare the conduct of the European powers during the last war between the Greeks and the Turks. Give an instance in which our own government executed "the system of pacification" by force. 714. *pacification*.

Page 204. 727. To what country did the people "look for instruction" in the matter of building the monument? 734 ff. Explain the figurative expressions in the last sentences of this paragraph. 738. *inherent*. 746. Can you give any reason for Spain's continual losses of colonial possessions?

Page 205. 752 ff. What is still characteristic of the governments of the South American countries? their sentiments on "religious toleration"? and public education? 759. *exhilarating*. 763. *commodities*. 767. *salutary*. 765 ff. Should these lines constitute a separate paragraph, as here, or be used as the conclusion of the preceding paragraph? 774. *subjugation; monopoly*. 776. Explain "visible above the horizon."

Page 206. 782. See Genesis i. 14-18 for the inspiration of this figure. 789. "the great drama of human affairs"—compare Shakespeare's lines:—

"All the world's a stage,
And all the men and women merely players."
—*As You Like It*, Act II, Scene II.

792. *compatible*. 796. *propagandists*. 796-799. For example, many people think that the colonial government of Great Britain is much more advantageous to the countries over which it has been extended, than a republican form of government would be in those same countries. This contention was the principal cause of the late war between Great Britain and the Transvaal Republic. In what case did our government take the same view? 802. *incumbent*. 803. *consistency*. What is meant by "this cheering example"? Have we faithfully performed this duty so far? 812. *knell*.

Page 207. 818. How may "occasional variations" be brought about in a popular government? What changes have occurred in the character of our government since Webster's time? 825. *devolved*. 831. What greater laurels were won by our country in the Spanish War of 1898? 833. *Solon*. A noted Greek statesman who instituted many reforms in the Greek government, in the sixth century B.C. 834. "Alfred," called "the Great" was a learned and powerful king of Britain during the last half of the ninth century A.D. He united the petty kingdoms of England into one nation, and established many judicial and educational reforms. The greatness of the kingdom dates from his reign.

Page 208. 851. What is the especial fitness of the last sentence of the oration? What is the general thought in the last five paragraphs? Show that the concluding paragraph is an eloquent summary of all the speaker's preceding thoughts. How does the style of this oration differ from that of an essay or a lecture? Why is this difference a necessity?

COMPOSITIONS

"The Battle of Bunker Hill." Brief, patriotic mention of events that led up to this battle—vivid description of the conflict—effects of the battle, on the British, on the Americans, on the world. Write in the loftiest, most imaginative mood of mind and feelings.

"The Bunker Hill Monument." Look up a description of the monument—find out when it was begun, the laying of the corner stone, when it was dedicated—why the monument was built.

"Our Greatest Glory." Recall a number of the difficulties under which our country became a nation—mention some things in which wonderful improvement has taken place during our national life, and of which we are justly proud—emphasize the fact that our greatest glory is not our industrial and commercial advancement, but the preservation of the principle of free government through the education of the masses of the people. Remember that in delivering a declamation, you must believe sincerely and feel intensely what you are saying, if you would impress your thoughts upon your audience, however large or small it may be.

"Monuments More Enduring than Marble." Speak of the various impressions a monument produces—give a summary (in your own words) of Webster's thought in regard to the perpetuity of the affections of the people for certain places, events, and persons—how heroism, greatness of thought, etc., secure lasting fame, of which a statue or monument is only a symbol.

"The Power of Oratory." Picture the scene at the laying of the corner stone of the Bunker Hill Monument—the assembled crowd, the speaker, his appearance, the power of the words—is the power of oratory declining?

"The Heroes of the American Revolution."

"The Ties that Bind."

SELF-RELIANCE

(Abridged)

I READ the other day some verses written by an eminent painter which were original and not conventional. The soul always hears an admonition in such lines, let the subject be what it may. The sentiment they instill is of more value than any thought they may contain. 5 To believe your own thought, to believe that what is true for you in your private heart is true for all men — that is genius. Speak your latent conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost, and our first thought is 10 rendered back to us by the trumpets of the Last Judgment. The highest merit we ascribe to Moses, Plato, and Milton is that they set at naught books and traditions, and spoke not what men but what *they* thought. A man should learn to detect and watch that gleam of 15 light which flashes across his mind from within more than the luster of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain 20 alienated majesty. Great works of art have no more affecting lesson than this. They teach us to abide by our spontaneous impression with good-humored inflexibility, then most when the whole cry of voices is on the other side. Else to-morrow a stranger will say with 25

masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our opinion from another.

There is a time in every man's education when he arrives at the conviction that envy is ignorance ; that imitation is suicide ; that he must take himself for better or for worse as his portion ; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil on that plot of ground which is given him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best ; but what he has said or done otherwise shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him : no muse befriends ; no invention, no hope.

Trust thyself ; every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny ; and not minors and invalids

in a protected corner, not cowards fleeing before a revolution, but guides, redeemers, and benefactors, obeying the Almighty effort and advancing on Chaos and the Dark.

What pretty oracles nature yields us on this text in the face and behavior of children, babes, and even brutes! That divided and rebel mind, that distrust of a sentiment because our arithmetic has computed the strength and means opposed to our purpose, these have not. Their mind being whole, their eye is as yet unconquered, and when we look into their faces we are disconcerted. Infancy conforms to nobody; all conform to it; so that one babe commonly makes four or five out of the adults who prattle and play to it. So God has armed youth and manhood no less with its own piquancy and charm, and made it enviable and gracious and its claims not to be put by, if it will stand by itself. Do you think the youth has no force because he cannot speak to you and me? Hark! in the next room his voice is sufficiently clear and emphatic. Bashful or bold then, he will know how to make his seniors very unnecessary.

80

The nonchalance of boys who are sure of a dinner, and would disdain as much as a lord to do or say aught to conciliate one, is the healthy attitude of human nature. A boy is in the parlor what the pit is in the playhouse: independent, irresponsible, looking out from his corner on such people and facts as pass by, he tries and sentences them on their merits, in the swift, summary way of boys, as good, bad, interesting, silly, eloquent, troublesome. He encumbers himself never about consequences, about interests; he gives an independent, genuine verdict. You must court him; he does not court you.

But the man is, as it were, clapped into jail by his consciousness. As soon as he has once acted or spoken with *éclat*, he is a committed person, watched by the sympathy or the hatred of hundreds, whose affections 95 must now enter into his account. There is no Lethe for this. Ah, that he could pass again into his neutrality ! Who can thus avoid all pledges and, having observed, observe again from the same unaffected, unbiased, unbribable, unaffrighted innocence, — must 100 always be formidable. He would utter opinions on all passing affairs, which being seen to be not private but necessary, would sink like darts into the ear of men and put them in fear.

These are the voices which we hear in solitude, but 105 they grow faint and inaudible as we enter into the world. Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company, in which the members agree, for the better securing of his bread to each shareholder, to 110 surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

Whoso would be a man, must be a nonconformist. 115 He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. No law can 120 be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this ; the only right is what is after my constitution ; the only wrong is what is against it. A man is to carry

himself in the presence of all opposition as if every-¹²⁵
thing were titular and ephemeral but he. I am ashamed
to think how easily we capitulate to badges and names,
to large societies and dead institutions. Every decent
and well-spoken individual affects and sways me more
than is right. I ought to go upright and vital, and¹³⁰
speak the rude truth in all ways. If malice and vanity
wear the coat of philanthropy, shall that pass? If an
angry bigot assumes this bountiful cause of Abolition,
and comes to me with his last news from Barbadoes,
why should I not say to him: "Go love thy infant;¹³⁵
love thy woodchopper; be good-natured and modest;
have that grace; and never varnish your hard, uncharita-
ble ambition with this incredible tenderness for black
folk a thousand miles off. Thy love afar is spite at
home." Rough and graceless would be such a greet-¹⁴⁰
ing, but truth is handsomer than the affectation of love.

Virtues are, in the popular estimate, rather the excep-
tion than the rule. There is the man *and* his virtues.
Men do what is called a good action, as some piece of
courage or charity, much as they would pay a fine in¹⁴⁵
expiation of daily nonappearance on parade. Their
works are done as an apology or extenuation of their
living in the world. Their virtues are penances. I
do not wish to expiate, but to live. My life is for itself
and not for a spectacle. I much prefer that it should¹⁵⁰
be of a lower strain, so it be genuine and equal, than
that it should be glittering and unsteady. Few and
mean as my gifts may be, I actually am, and do not
need for my own assurance or the assurance of my
fellows any secondary testimony.

155

What I must do is all that concerns me, not what
the people think. This rule, equally arduous in actual

and in intellectual life, may serve for the whole distinction between greatness and meanness. It is the harder because you will always find those who think¹⁶⁰ they know what is your duty better than you know it. It is easy in the world to live after the world's opinion ; it is easy in solitude to live after our own ; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude. ¹⁶⁵

The objection to conforming to usages that have become dead to you is that it scatters your force. It loses your time and blurs the impression of your character. If you maintain a dead church, contribute to a dead Bible society, vote with a great party either for¹⁷⁰ the government or against it, spread your table like base housekeepers—under all these screens I have difficulty to detect the precise man you are : and of course so much force is withdrawn from your proper life. But do your work, and I shall know you. Do¹⁷⁵ your work, and you shall reënforce yourself. A man must consider what a blindman's buff is this game of conformity. If I know your sect I anticipate your argument. I hear a preacher announce for his text and topic the expediency of one of the institutions of his¹⁸⁰ church. Do I not know beforehand that not possibly can he say a new and spontaneous word ? Do I not know that with all his ostentation of examining the grounds of the institution he will do no such thing ? Do I not know that he is pledged to himself to look¹⁸⁵ but at one side, the permitted side, not as a man, but as a parish minister ? He is a retained attorney, and these airs of the bench are the emptiest affectation. Well, most men have bound their eyes with one or another handkerchief, and attached themselves to some one of¹⁹⁰

these communities of opinion. This conformity makes them not false in a few particulars, authors of a few lies, but false in all particulars. Their every truth is not quite true. Their two is not the real two, their four not the real four; so that every word they say¹⁹⁵ chagrins us and we know not where to begin to set them right. Meantime, nature is not slow to equip us in the prison uniform of the party to which we adhere. We come to wear one cut of face and figure, and acquire by degrees the gentlest asinine expression. There is a²⁰⁰ mortifying experience in particular, which does not fail to wreak itself in the general history; I mean "the foolish face of praise," the forced smile which we put on in company where we do not feel at ease, in answer to conversation which does not interest us. The mus-²⁰⁵cles, not spontaneously moved, but moved by a low, usurping willfulness, grow tight about the outline of the face, with the disagreeable sensation.

For nonconformity the world whips you with its displeasure. And therefore a man must know how to²¹⁰ estimate a sour face. The bystanders look askance on him in the public street or in the friend's parlor. If this aversation had its origin in contempt and resistance like his own, he might well go home with a sad countenance; but the sour faces of the multitude, like²¹⁵ their sweet faces, have no deep cause, but are put on and off as the wind blows and a newspaper directs. Yet is the discontent of the multitude more formidable than that of the senate and the college. It is easy enough for a firm man who knows the world to brook²²⁰ the rage of the cultivated classes. Their rage is decorous and prudent, for they are timid, as being very vulnerable themselves. But when to their feminine rage

the indignation of the people is added, when the ignorant and the poor are aroused, when the unintelligent²²⁵ brute force that lies at bottom of society is made to growl and mow, it needs the habit of magnanimity and religion to treat it godlike as a trifle of no concernment.

The other terror that scares us from self-trust is our consistency; a reverence for our past act or word²³⁰ because others have no other data for computing our orbit than our past acts, and we are loath to disappoint them.

But why should you keep your head over your shoulder? Why drag about this corpse of your memory,²³⁵ lest you contradict somewhat you have stated in this or that public place? Suppose you should contradict yourself; what then? It seems to be a rule of wisdom never to rely on your memory alone, scarcely even in acts of pure memory, but to bring the past for judgment into²⁴⁰ the thousand-eyed present, and live ever in a new day.

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has nothing to do. He may as well concern himself with his shadow on the²⁴⁵ wall. Speak what you think now in hard words, and to-morrow speak what to-morrow thinks in hard words again, though it contradict everything you said to-day. — "Ah, so you shall be sure to be misunderstood." — Is it so bad, then, to be misunderstood? Pythagoras²⁵⁰ was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.

I hope in these days we have heard the last of con-²⁵⁵formity and consistency. Let us affront and reprimand

the smooth mediocrity and squalid contentment of the times and hurl in the face of custom, and trade, and office, the fact which is the upshot of all history, that there is a great responsible Thinker and Actor working 260 wherever a man works ; that a true man belongs to no other time or place, but is the center of things. He measures you and all men and events. Ordinarily, everybody in society reminds us of somewhat else, or of some other person. Character, reality, reminds you 265 of nothing else ; it takes the place of the whole creation. The man must be so much that he makes all circumstances indifferent. Every true man is a cause, a country, and an age ; requires infinite spaces, and numbers, and time, fully to accomplish his design ; — and 270 posterity seem to follow his steps as a train of clients. A man Cæsar is born, and for ages after we have a Roman Empire ; and all history resolves itself very easily into the biography of a few stout and earnest persons. 275

Let a man then know his worth, and keep things under his feet. Let him not peep or steal, or skulk up and down with the air of a charity boy, or an interloper in the world which exists for him. But the man in the street, finding no worth in himself which corre- 280 sponds to the force which built a tower or sculptured a marble god, feels poor when he looks on these. To him a palace, a statue, or a costly book have an alien and forbidding air, much like a gay equipage, and seem to say, like that, “ Who are you, Sir ? ” Yet they are all 285 his, suitors for his notice, petitioners to his faculties that they will come out and take possession. The picture waits for my verdict ; it is not to command me, but I am to settle its claims to praise. That popular

fable of the sot who was picked up dead drunk in the 290 street, carried to the duke's house, washed and dressed and laid in the duke's bed, and, on his waking, treated with all obsequious ceremony like the duke, and assured that he had been insane, owes its popularity to the fact that it symbolizes so well the state of man, who 295 is in the world a sort of sot, but now and then wakes up, exercises his reason and finds himself a true prince.

Our reading is mendicant and sycophantic. In history our imagination plays us false. Kingdom and lordship, power and estate, are a gaudier vocabulary 300 than private John and Edward in a small house and common day's work; but the things of life are the same to both; the sum total of both is the same. Why all this deference to Alfred and Scanderbeg and Gustavus? Suppose they were virtuous; did they wear 305 out virtue? As great a stake depends on your private act to-day as followed their renowned and public footsteps. When private men shall act with original views, the luster will be transferred from the actions of kings to those of gentlemen. 310

The magnetism which all original action exerts is explained when we inquire the reason of self-trust. The inquiry leads us to that source, at once the essence of genius, of virtue, and of life, which we call Spontaneity or Instinct. We denote this primary wisdom 315 as Intuition, whilst all later teachings are tuitions. In that deep force, the last fact behind which analysis cannot go, all things find their common origin. Here is the fountain of action and of thought. Here are the lungs of that inspiration which giveth man wisdom and 320 which cannot be denied without impiety and atheism. We lie in the lap of immense intelligence, which makes

us receivers of its truth and organs of its activity. When we discern justice, when we discern truth, we do nothing of ourselves, but allow a passage to its³²⁵ beams. If we ask whence this comes, if we seek to pry into the soul that causes, all philosophy is at fault. Its presence or absence is all that we can affirm. Every man distinguishes between the voluntary acts of his mind and his involuntary perceptions, and knows that³³⁰ to his involuntary perceptions a perfect faith is due. He may err in the expression of them, but he knows that these things are so, like day and night, not to be disputed. My willful actions and acquisitions are, but roving ; — the idlest reverie, the faintest native emotion,³³⁵ command my curiosity and respect.

The relations of the soul to the divine spirit are so pure that it is profane to seek to interpose helps. It must be that when God speaketh he should communicate, not one thing, but all things ; should fill the world with³⁴⁰ his voice ; should scatter forth light, nature, time, souls, from the center of the present thought ; and new date and new create the whole. If, therefore, a man claims to know and speak of God and carries you backward to the phraseology of some old moldered nation³⁴⁵ in another world, believe him not. Is the acorn better than the oak which is its fullness and completion ? Whence then this worship of the past ? The centuries are conspirators against the sanity and authority of the soul. Time and space are but physiological colors which³⁵⁰ the eye makes, but the soul is light ; where it is, is day ; where it was, is night ; and history is an impertinence and an injury if it be anything more than a cheerful apologue or parable of my being and becoming.

Man is timid and apologetic ; he is no longer upright ;³⁵⁵

he dares not say, "I think," "I am," but quotes some saint or sage. These roses under my window make no reference to former roses or to better ones ; they are for what they are; they exist with God to-day. But man postpones or remembers ; he does not live in the present, 360 but with reverted eye laments the past, or, heedless of the riches that surround him, stands on tiptoe to foresee the future. He cannot be happy and strong until he too lives with nature in the present, above time.

And now at last the highest truth on this subject 365 remains unsaid ; probably cannot be said ; for all that we say is the far-off remembering of the intuition. That thought by which I can now nearest approach to say it is this. When good is near you, when you have life in yourself, it is not by any known or accustomed 370 way ; you shall not discern the footprints of any other ; you shall not see the face of man ; you shall not hear any name ; — the way, the thought, the good, shall be wholly strange and new. It shall exclude example and experience. All persons that ever existed are its 375 forgotten ministers. Fear and hope are alike beneath it. There is somewhat low even in hope. In the hour of vision there is nothing that can be called gratitude, nor properly joy. The soul raised over passion beholds identity and eternal causation, perceives the self-exist- 380 ence of Truth and Right, and calms itself with knowing that all things go well.

It is easy to see that a greater self-reliance must work a revolution in all the offices and relations of men ; in their religion ; in their education ; in their 385 pursuits ; their modes of living ; their association ; in their property ; in their speculative views.

1. In what prayers do men allow themselves ! That

which they call a holy office is not so much as brave and manly. Prayer that craves a particular commodity, ³⁹⁰ anything less than all good, is vicious. Prayer is the contemplation of the facts of life from the very highest point of view. It is the soliloquy of a beholding and jubilant soul. It is the spirit of God pronouncing his works good. But prayer as a means to effect a private ³⁹⁵ end is meanness and theft. As soon as the man is at one with God, he will not beg. He will then see prayer in all action. The prayer of the farmer kneeling in his field to weed it, the prayer of the rower kneeling with the stroke of his oar, are true prayers heard ⁴⁰⁰ throughout nature, though for cheap ends.

Another sort of false prayers are our regrets. Discontent is the want of self-reliance; it is infirmity of will. Regret calamities if you can thereby help the sufferer; if not, attend your own work and already the ⁴⁰⁵ evil begins to be repaired. The secret of fortune is joy in our hands. Welcome evermore to gods and men is the self-helping man. For him all doors are flung wide; him all tongues greet, all honors crown, all eyes follow with desire. Our love goes out to him and ⁴¹⁰ embraces him because he did not need it. We solicitously and apologetically caress and celebrate him because he held on his way and scorned our disapprobation. "To the persevering mortal," said Zoroaster, "the blessed Immortals are swift."

415

2. It is for want of self-culture that the superstition of Traveling, whose idols are Italy, England, Egypt, retains its fascination for all educated Americans. They who made England, Italy, or Greece venerable in the imagination, did so by sticking fast where they ⁴²⁰ were, like an axis of the earth. The soul is no trav-

eler; the wise man stays at home, and when his necessities, his duties, or any occasion call him from his house or into foreign lands, he is at home still and shall make men sensible by the expression of his countenance that he goes, the missionary of wisdom and virtue, and visits cities and men like a sovereign, and not like an interloper or a valet.

I have no churlish objection to the circumnavigation of the globe for the purposes of art, of study, and benevolence, so that the man is first domesticated, or does not go abroad with the hope of finding somewhat greater than he knows. He who travels to be amused, or to get somewhat which he does not carry, travels away from himself, and grows old even in youth among old things. In Thebes, in Palmyra, his will and mind have become old and dilapidated as they. He carries ruins to ruins.

Traveling is a fool's paradise. Our first journeys discover to us the indifference of places. At home I dream that at Naples, at Rome, I can be intoxicated with beauty and lose my sadness. I pack my trunk, embrace my friends, embark on the sea, and at last wake up in Naples, and there beside me is the stern fact, the sad self, unrelenting, identical, that I fled from. I seek the Vatican and the palaces. I affect to be intoxicated with sights and suggestions, but I am not intoxicated. My giant goes with me wherever I go.

3. But the rage of traveling is a symptom of a deeper unsoundness affecting the whole intellectual action. The intellect is vagabond, and our system of education fosters restlessness. Our minds travel when our bodies are forced to stay at home. We imitate; and what is imitation but the traveling of the mind?

Our houses are built with foreign taste ; our shelves⁴⁵⁵ are garnished with foreign ornaments ; our opinions, our tastes, our faculties lean and follow the Past and the Distant. The soul created the arts wherever they have flourished. It was in his own mind that the artist sought his model. It was an application of his⁴⁶⁰ own thought to the thing to be done and the conditions to be observed. And why need we copy the Doric or the Gothic model ? Beauty, convenience, grandeur of thought, and quaint expression are as near to us as to any, and if the American artist will study⁴⁶⁵ with hope and love the precise thing to be done by him, considering the climate, the soil, the length of the day, the wants of the people, the habit and form of the government, he will create a house in which all these will find themselves fitted ; and taste and senti-⁴⁷⁰ment will be satisfied also.

Insist on yourself ; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation ; but of the adopted talent of another you have only an extemporaneous⁴⁷⁵ half possession. That which each can do best, none but his Maker can teach him. No man yet knows what it is, nor can, till that person has exhibited it. Where is the master who could have taught Shakespeare ? Where is the master who could have instructed Frank-⁴⁸⁰lin, or Washington, or Bacon, or Newton ? Every great man is a unique. The Scipionism of Scipio is precisely that part he could not borrow. Shakespeare will never be made by the study of Shakespeare. Do that which is assigned you, and you cannot hope too⁴⁸⁵ much or dare too much. There is at this moment for you an utterance brave and grand as that of the colos-

sal chisel of Phidias, or trowel of the Egyptians, or the pen of Moses or Dante, but different from all of these. Not possibly will the soul, all rich, all eloquent, with 490 thousand-cloven tongue, deign to repeat itself; but if you can hear what these patriarchs say, surely you can reply to them in the same pitch of voice; for the ear and the tongue are two organs of one nature. Abide in the simple and noble regions of thy life, obey 495 thy heart, and thou shalt reproduce the Foreworld again.

4. As our Religion, our Education, our Art look abroad, so does our spirit of society. All men plume themselves on the improvement of society, and no 500 man improves.

Society never advances. It recedes as fast on one side as it gains on the other. It undergoes continual changes; it is barbarous, it is civilized, it is Christianized, it is rich, it is scientific; but this change is not 505 amelioration. For everything that is given, something is taken. Society acquires new arts and loses old instincts. What a contrast between the well-clad, reading, writing, thinking American, with a watch, a pencil, and a bill of exchange in his pocket, and the 510 naked New Zealander, whose property is a club, a spear, a mat, and an undivided twentieth of a shed to sleep under! But compare the health of the two men and you shall see that the white man has lost his aboriginal strength.

515

The civilized man has built a coach, but has lost the use of his feet. He has a fine Geneva watch, but he fails of the skill to tell the hour by the sun. A Greenwich nautical almanac he has, and so being sure of the information when he wants it, the man in the 520

street does not know a star in the sky. The solstice he does not observe; the equinox he knows as little; and the whole bright calendar of the year is without a dial in his mind. His notebooks impair his memory; his libraries overload his wit; the insurance office increases the number of accidents; and it may be a question whether machinery does not encumber; whether we have not lost by refinement some energy; by a Christianity entrenched in establishments and forms, some vigor of wild virtue. 530

There is no more deviation in the moral standard than in the standard of height or bulk. No greater men are now than ever were. A singular equality may be observed between the great men of the first and the last ages; nor can all the science, art, religion, 535 and philosophy of the nineteenth century avail to educate greater men than Plutarch's heroes, three or four and twenty centuries ago. Not in time is the race progressive. Phocion, Socrates, Anaxagoras, Diogenes, are great men, but they leave no class. He 540 who is really of their class will not be called by their name, but will be his own man, and in turn the founder of a sect. The great genius returns to essential man.

Society is a wave. The wave moves onward, but the water of which it is composed does not. The 545 same particle does not rise from the valley to the ridge. Its unity is only phenomenal. The persons who make up a nation to-day, next year die, and their experience dies with them.

And so the reliance on Property, including the re- 550liance on governments which protect it, is the want of self-reliance. Men have looked away from themselves and at things so long that they have come to esteem

the religious, learned, and civil institutions as guards of property, and they deprecate assaults on these, because 555 they feel them to be assaults on property. They measure their esteem of each other by what each has, and not by what each is. But a cultivated man becomes ashamed of his property, out of new respect for his nature. Especially he hates what he has if he sees 560 that it is accidental — came to him by inheritance, or gift, or crime ; then he feels that it is not having ; it does not belong to him, has no root in him, and merely lies there because no revolution or no robber takes it away. But that which a man is, does not always by 565 necessity acquire ; and what the man acquires is living property, which does not wait the beck of rulers, or mobs, or revolutions, or fire, or storm, or bankruptcies, but perpetually renews itself wherever the man breathes. He who knows that power is inborn, that he is weak 570 because he has looked for good out of him and elsewhere, and, so perceiving, throws himself unhesitatingly on his thought, instantly rights himself, stands in the erect position, commands his limbs, works miracles ; just as a man who stands on his feet is stronger 575 than a man who stands on his head.

So use all that is called Fortune. Most men gamble with her, and gain all, and lose all, as her wheel rolls. But do thou leave as unlawful these winnings, and deal with Cause and Effect, the chancellors of God. 580 In the Will work and acquire, and thou hast chained the wheel of Chance, and shalt sit hereafter out of fear from her rotations. A political victory, a rise of rents, the recovery of your sick or the return of your absent friend, or some other favorable event raises your 585 spirits, and you think that good days are preparing for

you. Do not believe it. Nothing can bring you peace but yourself. Nothing can bring you peace but the triumph of principles.

—RALPH WALDO EMERSON.

NOTES

In reading an essay the student should have two purposes in mind: to learn the "new thoughts" of an author in regard to the subject discussed; and to note the author's way of emphasizing thoughts already more or less familiar.

An essay contains no story, and is studied for information and inspiration, rather than for entertainment. This class of literature treats of the great facts of human life, but in a general, far-reaching way, instead of the concrete method of fiction. The difference is much the same as that between history and biography. The mental pleasure and edification derived from the study of great essays, arises from the discovery of profound and universal truths that illuminate the problems and purposes of life.

EXERCISES

Since the student has now acquired the habit of searching closely for the full thought of printed words, phrases, and sentences, the exercises are not now so specific as at the beginning.

Page 218. 2. Give examples of "conventional" poetry, or poetic expressions. 6. Compare this with Shakespeare's line: "Take each man's censure [opinion], but reserve thy judgment," "Hamlet" I, iii, 69. 12. "Moses," "Plato," and "Milton" were the most learned men of their respective ages of the world: in what sense did they set books and traditions "at naught"? 24. Supply the words necessary to make the thought perfectly clear: this extreme condensation of expression is one of the chief characteristics of Emerson's style. 1-28. What is the topic thought of this paragraph?

Page 219. 33. What is the figurative meaning of "no kernel of nourishing corn," etc? 35 ff. Read the story of "Drowne's Wooden Image," by Hawthorne, and compare that author's method of treating the thought expressed in this sentence. 45. For what thought does "It" stand? 49. Why an "iron" string?

Page 220. 60. "guides," etc., in what sense? 61. "Chaos and the Dark" represent what facts of human existence? 49-82. How is this paragraph connected with the preceding one? 65. Who do have "That divided and rebel mind," etc? 81. What would be the effect on the boy's nonchalance if he had the responsibility of providing his own dinner (and other necessities of life), instead of having them provided for him? 84. In Elizabethan theaters the "pit" (what we now call the "parquet") was without seats, and was usually crowded with the lower classes of people, who elbowed one another for standing room and passed all sorts of comments on those who paid the higher price for a seat in the dress circle and balconies.

Page 221. 92. "his consciousness" of what? 94. *éclat* (ā'klā') brilliancy of success. 96. "Lethe" (lē'thē) one of the rivers of Hades. Those who drank of its waters forgot their former existence. 97. What noun must be supplied after "for this"? 100. What is the subject of "must"? This style of sentence construction is frequent in Emerson's writings. 105. To what "voices" does the author refer? Compare the voices heard by the old prophets, by Saul and by Joan of Arc. 114. Illustrate society's love for "names and customs." 118. What is meant by "it"? 119. "Absolve you to yourself," be perfectly true to your own conscience:—

"This above all: to thine own self be true;
And it must follow as the night the day,
Thou canst not then be false to any man."

— *Hamlet*, I, iii.

123. Substitute a better phrase (that is, one clearer in meaning) than "after my constitution."

Page 222. 127. Give practical examples of how men "capitulate to badges," etc. 132. Show how vanity may wear "the coat of philanthropy." What is the usual attitude of the majority of people toward such conduct? 141. Note the words "affectation" of love. In Emerson's essay on "Behavior" he states that good manners depend on two things: 1, self-reliance; 2, a kind heart. 155. What is meant here by "secondary testimony"? What would be the "primary" testimony? The difference is the same as the distinction between "character" and "reputation"? 156 ff. The complete and truest statement of this thought is found in the last sentence of the paragraph.

Page 223. 178 ff. Show that the position of a lawyer or a partisan is the same as that of the sectarian preacher. 189. "bound their eyes," etc., refers to what preceding figures?

Page 224. 191. Give particular examples of "communities of opinion." 213. "contempt" of and "resistance" to what? 222. Why are they "very vulnerable" themselves?

Page 225. 227. "mow" (mō) to make grimaces. 228. What sort of "religion" does the author mean here? 250. "Pythagoras," one of the very first of the great Greek philosophers, lived in the sixth century B.C. The opposition to him and his followers, was chiefly due to their political influence. Although the Pythagorean schools were suppressed in Italy, the ideas of their founder were more or less prominent until about 300 B.C. 251. "Socrates" was a famous Greek philosopher of the fourth century B.C. His enemies accused him of introducing new gods and corrupting the morals of the youth of Athens. He was tried, and condemned to commit suicide by drinking a cup of hemlock. "Luther" (sixteenth century A.D.) was a great German reformer and translator of the Bible. He was the champion of the Reformation in Germany, a protest against the teachings and practices of the then universal Roman Catholic church. 252. "Copernicus" (sixteenth century A.D.) was the founder of modern astronomy. Before his time the prevailing belief was that the earth was the center of the universe. The latter part of his life was spent in Germany. "Galileo" (gal i lē'ō, 1564-1642 A.D.), a famous Italian physician and astronomer. His doctrines were condemned by the Pope, and he was compelled to abjure the Copernican theory. "Newton," a noted English mathematician and natural philosopher. His great work was the discovery and proof of the universal laws of gravitation.

Page 226. 267 ff. Compare the old-fashioned question for debate "Do circumstances make the man, or does the man make circumstances?" 276. "keep things under his feet"—to which side of the above question would this apply?

Page 227. 298. Express this thought in detail. 302. In what respects are "the things of life" the same to both? 304. "Scanderbeg," a great Albanian commander of the fifteenth century, who successfully defended his country against the Turks. "Gustavus Adolphus," the greatest of Swedish generals. He was killed at the battle of Lützen, in 1632. 311 ff. What question does the author

now undertake to answer? 319-327. Religion begins where philosophy leaves off. See James i. 5, "If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him."

Page 228. 315. Does Emerson mean to say here that the thoughts of past ages and other nations are of no value? What is their value? (See line 352.) Emerson's statements are sometimes extreme, one-sided, for the purpose of impressing that side of the thought upon the mind.

Page 229. 383-387. What is the purpose of this paragraph?

Page 230. 391. Compare this definition of prayer with that in the Shorter Catechism. 402. Nevertheless, "discontent" has a certain value; what is it? 407. Compare the style of this sentence with Franklin's (Poor Richard's) saying, "The Lord helps those that help themselves." 414. "Zoroaster," the founder of the Persian religion. 416. Note the irony in the word "superstition."

Page 231. 427. "like a sovereign" — why, and in what respects? 436. See the encyclopedia for descriptions of the ruins of Thebes and Palmyra. 446. The "Vatican" is a magnificent palace in Rome, surrounded by extensive and beautiful gardens. The palace is adorned with many of the greatest works of art by the old masters. 448. What is meant by "my giant"? Refer to line 445.

Page 232. 460. Emerson, in his essay on "Wealth," makes the application of the mind to nature, physical and human, the source of all wealth or greatness. 472. What is the distinction between "imitating" and "learning"? 476-478. Where, in this essay, has this same thought been expressed?

Page 233. 488. "Phidias," a noted Greek sculptor of the fifth century B.C. His greatest work was the decoration of the frieze of the Parthenon, fragments of which are still preserved as the finest specimens of sculpture in the world. 489. "Dante" (1265-1321), a celebrated Italian poet, author of "The Divine Comedy," which was translated into English by Longfellow. 504. Show that the order of the adjectives "barbarous," etc., corresponds with the progress, as we say, of civilization. 516 ff. Show that these statements are extreme.

Page 234. 539. "Phocion," Greek statesman; "Anaxagoras" and "Diogenes," Greek philosophers. 544. Here again the statements made on the preceding page are modified, and the whole truth is given.

Page 235. 558. Note the distinction between "men" and "a cultivated man." 560 ff. The intellectual, moral, and spiritual life is imperishable; the real survives, only the accidental can be destroyed. 580. In his essay on "Wealth," Emerson declares that there is always a reason, "in the man," for his good or bad fortune, that there is no magic in success, that for every effect there is a perfect cause.

ADDITIONAL EXERCISES

Make a list of the thoughts presented in this essay that were entirely new to you.

Make a list of sentences in which the author expresses his thought in a striking or peculiar way.

Refer to paragraphs in which the author emphasizes a thought by repeating it in sentences. How is monotony avoided in these repetitions?

What is the author's thought in regard to the value of history? the customs and conventions of society? the weakness of consistency?

What principle determines the work one ought to do in life?

What should be the supreme purpose of prayer?

Which paragraphs of the essay are devoted to a discussion of the ultimate source of self-reliance?

What should be the relation of study to one's own thought and work?

Does Emerson contend that one should always say and do just what one wishes, in disregard of the effect of his life upon society? Refer to passages in the essay to support your answer.

What is the value of self-reliance in religion? in education? in art? in industry?

In what ways does the craze for traveling indicate unsoundness of thought and feeling? Give particular illustrations.

What principle determines the excellence of all works of art?

Make a written outline of the whole essay.

COMPOSITIONS

"Emerson as a Nonconformist." Discuss passages in this essay, in which the author's thought is at variance with ideas usually held by people you know.

"The Value of Self-reliance in Study." Make a practical application of the author's principal thought to your own method of study; or the prevailing customs of your school; or write an original story to show how the principle of self-reliance affected the work of some particular student.

"The Gains and Losses of Civilization." Opinions in regard to our present civilization as compared with that of past ages; how increase of comforts has caused decrease of power; whether the results are really beneficial or not.

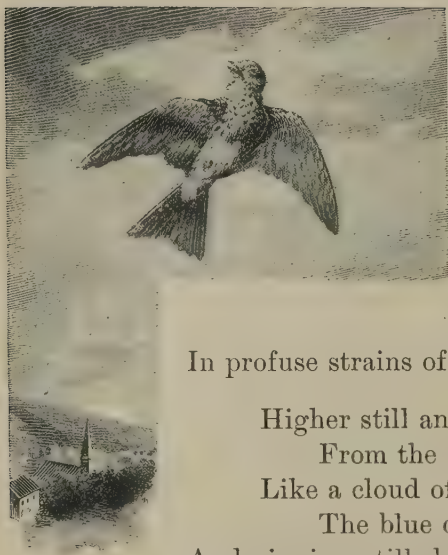
"The Greatness of the Commonplace." What people usually think great in Nature, in history, in men, why they overlook the elements of greatness in what is familiar: or, write an original story to show that a common man may do really heroic deeds when the occasion presents itself. (Read Hawthorne's "The Great Stone Face.")

"The Independence of Youth." Take some particular child as an example — show his independence of thought when young — how he becomes bashful and self-conscious as he grows older — how he conforms to customs when he is grown.

"Spontaneous Virtue." Original story (change the title, if you think best) — two individuals — one does right because he thinks it is his *duty* to do so — the other acts always from impulse — conclusion.

"Why People travel Abroad." Show that various motives actuate those who visit foreign lands — what the true motive is.

"The Value of Political Parties" (or "Religious Denominations"). Give your own ideas as to why we have "communities of opinion" — the work they do — whether we could get along just as well without them, or not.



TO A SKYLARK

HAIL to thee, blithe
spirit !
Bird thou never
wert,
That from heaven,
or near it,
Pourest thy full
heart

In profuse strains of unpremeditated art. 5

Higher still and higher
From the earth thou springest
Like a cloud of fire ;
The blue deep thou wingest,
And singing still dost soar, and soaring
ever singest. 10

In the golden lightning
Of the sunken sun,
O'er which clouds are brightening,
Thou dost float and run ;
Like an unbodied joy whose race is just begun. 15

The pale purple even
Melts around thy flight ;
Like a star of heaven
In the broad daylight,
Thou art unseen, but yet I hear thy shrill delight. 20

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear,
Until we hardly see, we feel that it is there. 25

All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud
The moon rains out her beams, and heaven is overflowed. 30

What thou art we know not ;
What is most like thee ?
From rainbow clouds there flow not
Drops so bright to see,
As from thy presence showers a rain of melody. 35

Like a poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not; 40

Like a highborn maiden
In a palace tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower ; 45

Like a glowworm golden
In a dell of dew,
Scattering un beholden
Its aërial hue
Among the flowers and grass, which screen it from the
view; 50

Like a rose embowered
 In its own green leaves,
By warm winds deflowered,
 Till the scent it gives
Makes faint with too much sweet these heavy-winged
 thieves; 55

Sound of vernal showers
 On the twinkling grass,
Rain-awakened flowers,
 All that ever was
Joyous, and clear, and fresh, thy music doth surpass. 60

Teach us, sprite or bird,
 What sweet thoughts are thine :
I have never heard
 Praise of love or wine
That panted forth a flood of rapture so divine. 65

Chorus hymeneal,
 Or triumphal chaunt,
Matched with thine would be all
 But an empty vaunt,
A thing wherein we feel there is some hidden want. 70

What objects are the fountains
 Of thy happy strain ?
What fields, or waves, or mountains ?
 What shapes of sky or plain ?
What love of thine own kind ? What ignorance of pain ? 75

With thy clear keen joyance
 Languor cannot be :

Shadow of annoyance
Never came near thee :
Thou lovest, but ne'er knew love's sad satiety. 80

Waking or asleep,
Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream ? 85

We look before and after,
And pine for what is not ;
Our sincerest laughter
With some pain is fraught ;
Our sweetest songs are those that tell of saddest thought. 90

Yet, if we could scorn
Hate, and pride, and fear,
If we were things born
Not to shed a tear,
I know not how thy joy we ever should come near. 95

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground. 100

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow,
The world should listen then, as I am listening now. 105

NOTES

Many critics of fine taste consider this poem the best example of the lyric mood and movement to be found in the whole range of English literature. The exquisite music of the verse and the purely poetic spirit of this song give it a high place, if not the very highest, among the great lyrics of the world.

The skylark is found everywhere in Europe, and is noted for the sweetness of its song. Its name, "sky-lark," indicates its habit of mounting to the sky, singing as it goes, until it is almost, or entirely, lost to view. Mrs. Shelley has told us that this poem was composed during a mood of inspiration as the poet was "listening to the caroling of the bird, aloft in the azure sky of Italy," where the author was traveling. Many poets, including Shakespeare, have been inspired by the singing of the skylark, but it is safe to say that Shelley has surpassed them all.

The chief marks of "lyric poetry" are — the spontaneity, intensity, and subjectivity (personal quality) of the feeling; and the melody of the verse.

I. GENERAL EXERCISES

1. Of what human emotion or state of being is the skylark a symbol in this poem? Select passages from the poem which sustain your answer. What is the implied comparison or contrast between the bird's nature and human nature?

2. The poem has a definite structure. What stanzas give a poetic description of the bird's position as a sort of introduction? Then several stanzas (how many?) attempt to give the poet's feeling of the exquisite melody of the bird's song, by comparing it to other things. What stanza serves as a sort of transition from the thought of the bird's unalloyed happiness to the imperfect joys of human life? The stanzas following form the conclusion; what is the thought that runs through them all?

3. Study the similes used by the poet. Show the respects in which the second, or illustrative, element of each simile is like the bird's singing. Which of the similes do you like best?

4. How does the last stanza show the attitude of the poet toward the bird? Compare this feeling with that of Bryant in "To a Water-fowl."

II. SPECIAL EXERCISES

1. Why does the poet address the bird as a "spirit"? What feeling is expressed by the words "Hail to thee"? 2. Does this mean to deny the fact of the bird's existence? If not, what is the special meaning of the line? What word should be emphasized most in reading?

8. In the words "like a cloud of fire," there may be a sort of double comparison: fire leaps upward continuously, swiftly, naturally; but the bird is high in the sky, and some plainer language, such as "a flame" of fire, would not be so fitting as the word "cloud,"—for a cloud floats high in the air and is supported by the air, just as the bird is. Besides, does not the poet's language impress us as an effort to express the inexpressible; a bright fancy, caught as it flitted into his gifted mind, not something carefully studied out? Yet could it have occurred to him without an inspiring occasion, and a spiritual striving for an expression of his feeling? 10. What peculiar characteristic has this line?

11-13. What time is thought of? 11. What does "lightning" mean as used here? Why "golden" lightning? 13. How do you explain the word "O'er" here? 15. Compare the word "unbodied" with "spirit" in line 1.

16. "pale"—compare this with line 11; why the changing of descriptive words? 20. Why do we not see the stars during daylight? Why is the comparison impressive? Is the word "shrill" too harsh?

21. What are meant here by "arrows"? 22. What is meant by "that silver sphere"? 23. What does "narrows" mean in this connection? Why speak of that silver sphere's lamp as "intense"? 23-25. How is this true to nature and human experience? With what thought of the previous stanza is this stanza connected? How do lines 23-25 make the comparison in line 18 clearer?

29. Why is such a scene more impressive when there is only "one lonely cloud," instead of many clouds? 30. What is the implied comparison? In what respects are joy and sweet singing alike?

31. What is the relation of this line to the preceding stanzas? 32. How is this thought related to that of the preceding line, and to what follows? 33. What does the poet mean by "rainbow clouds"? There are several very beautiful elements in this comparison that the student may not apprehend at the first reading: the falling of the

raindrops is continuous, and so is the bird's song; the sun is the source of the light that is refracted and thrown back to the eye in beautiful colors through the medium of the water, and the bird's power of song, an instinct, is the means of expressing the feeling it receives from a higher source,—the infinity of nature; again, the rainbow is the most beautiful effect that can be produced by light,—so the singing of this bird is the most exquisite melody that mortals have ever heard. The poet's effort to express in words the nature and sweetness of joy is like a painter's attempt to paint a rainbow gleaming from a shower, while he is beholding its beauty. This is a good illustration of how a figure of speech affords mental pleasure by awakening many associated ideas. Notice also that sight and hearing, the two "noble senses" furnish the basis of the figure. Compare the imagery in lines 33–35 with that of the preceding stanza.

36. Refer to line 32. In what sense can any one be "hidden" in the "light" of thought? Poets have a better insight into Nature and human life than people of only ordinary gifts. Why must a poet also have a genius for beautiful and effective "expression" of thoughts and feelings that are derived from this genius of insight? 38. Are the poet's hymns always "unbidden"? 40. Show that this poem calls attention to things that usually attract little or no attention.

41. How is the bird like "a highborn" maiden? Why represent her as in a tower? Why the tower of a palace? 45. What is the most effective means of soothing a "love-laden" soul? What is the usual theme of most of the popular ballads of the day? What does "bower" mean here?

46. What is a "glowworm"? Note that both "glow" and "golden" have the same open sound of "o"; is the effect pleasing? What word in line 48 contains the same sound? What does the phrase "of dew" express? 49. In what sense is the light of the glowworm "aerial"? 50. What is necessary on man's part in order that he may see and enjoy the gifts of nature?

53. Note how much thought is suggested by a word or two. 55. Who are the "heavy-winged thieves"? Does "too much sweet" imply that it is best for us to have some bitter in the experiences of life? The poet is reluctant to stop with these similes of incomparable beauty. How is the next stanza a sort of final effort to describe the bird's song? 57. Why say the "twinkling" grass? 58. What thoughts are suggested by the adjective "Rain-awakened"?

61. What change of thought? We might supply, in thought, some such words as these, "Since thou art so superior to all earthly things, teach us." 62. What has the poet been thinking of principally up to this point? What new element is introduced here? 64. How do men express their praises of "love or wine"? 65. Comment on the words "panted," "flood," "rapture," and "divine."

66. When, and by whom, would a "chorus hymeneal" be sung? 67. On what occasions were triumphal hymns sung? May we suppose that a conqueror returning from his victories or a newly-wedded couple would be supremely happy, and that songs in their honor would be perfectly joyous? 69. Do you think this line is a poetic exaggeration? 70. Do you think this thought is true to life?

71. Explain the comparison implied by the word "fountains." 73-75. Do such things as these bring joy to human hearts? 75. Compare the closing words of Gray's "Ode on a Distant Prospect of Eton College:" —

"— where ignorance is bliss,
'Tis folly to be wise."

80. Do human beings experience "love's sad satiety"? If so, illustrate. Is the form "knew" grammatically correct? Would the line be improved by changing the form to "knew'st"?

82. Is death the fact of earthly existence that keeps happiness from mortals? How does the death of a mate, or of their young, affect birds and other animals? 85. Compare "fountains" in line 71.

86. The expression "look before and after" is one of the oldest in literature: give the full meaning. Compare this thought with the sixth stanza of "A Psalm of Life." 88-89. Is this always true? 90. Give reasons why you can, or cannot, accept this thought as entirely true to human nature and experience. Memorize this stanza.

92. "Hate, and pride, and fear" are the strongest passions of the natural man who is unmoved by any higher motives. 95. What things in human life prevent us from being as happy as the birds? Are they *always* singing?

96 ff. How is this stanza both a sort of climax and a preparation for the last stanza? 96. What kinds of sounds are suggested by the word "measures"? 98. What "treasures" are found in books? 100. In what respects is the skill of the poet or musician different from that of the bird?

103. What is meant by "harmonious madness"? Is the ecstasy of a poet something that compels a separation from society as the madness of a lunatic does, or is it only a stronger gift of imagination that enables him to apprehend more than the cool, matter-of-fact reasoner can comprehend?

COMPOSITIONS

"The Skylark's Singing." Write a brief introduction, giving a word picture of the scene, the evening, the poet—reproduce in the most beautiful prose you can command, the thoughts suggested by the sweetness of the bird's song—in conclusion, contrast its joy with some of the facts of human life.

"Two Points of View." For an introduction, comment on the fact that differences of nature or genius are manifested in differences of expression—then compare Bryant's "To a Waterfowl" and Shelley's "To a Skylark": mention the few points of similarity; and show the strong contrasts in mood and movement of the two poems.

A LAMENT

O WORLD! O life! O time!
 On whose last steps I climb,
 Trembling at that where I had stood before,—
 When will return the glory of your prime?
 No more—oh, nevermore!

5

Out of the day and night
 A joy has taken flight;
 Fresh spring and summer and winter hoar
 Move my faint heart with grief, but with delight
 No more—oh, nevermore!

10

—PERCY BYSSHE SHELLEY.

This is one of the finest examples in literature of what has been called "the lyrical cry,"—an outburst of overwhelming emotion, of personal feeling that cannot be restrained. Commit it to memory.

HIGHLAND MARY

- YE banks, and braes, and streams around
The castle o' Montgomery,
Green be your woods, and fair your flowers,
Your waters never drumlie !
There sinmer first unfauld her robes, 5
And there the langest tarry ;
For there I took the last fareweel
O' my sweet Highland Mary.
- How sweetly bloom'd the gay green birk,
How rich the hawthorn's blossom, 10
As underneath their fragrant shade
I clasp'd her to my bosom !
The golden hours, on angel wings,
Blew o'er me and my dearie ;
For dear to me, as light and life, 15
Was my sweet Highland Mary.
- Wi' monie a vow, and lock'd embrace,
Our parting was fu' tender ;
And, pledging aft to meet again,
We tore oursels asunder ; 20
But oh ! fell death's untimely frost,
That nipt my flower sae early !
Now green's the sod, and cauld's the clay,
That wraps my Highland Mary !
- O pale, pale now, those rosy lips, 25
I aft hae kissed sae fondly !
And closed for aye the sparkling glance
That dwelt on me sae kindly !



"HOW SWEETLY BLOOM'D THE GAY GREEN BIRK,
HOW RICH THE HAWTHORN'S BLOSSOM."

And mold'ring now in silent dust,
That heart that lo'ed me dearly ! 30
But still within my bosom's core
Shall live my Highland Mary.

— ROBERT BURNS.

1. "braes" (brāz) — sloping hillsides. 4. "drumlie" — muddy, turbid. 10. "birk" — birch tree. 19. "aft" — often. 21. "fell" — fierce, cruel.

EXERCISES

What is the strong human emotion expressed in this poem? In what ways is nature associated with this feeling? What is the effect of the use of Scotch words? To what extent can the melody of the stanzas be analyzed? What figures of speech are found in this poem?

THE BUGLE SONG

THE splendor falls on castle walls
 And snowy summits old in story :
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying. 5
 Blow, bugle ; answer echoes, dying, dying, dying.

O hark, O hear ! how thin and clear,
 And thinner, clearer, farther-going !
 O sweet and far from cliff and scaur
 The horns of Elfland faintly blowing ! 10
 Blow, let us hear the purple glens replying :
 Blow, bugle ; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
 They faint on hill or field or river :
 Our echoes roll from soul to soul, 15
 And grow for ever and for ever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying.

— ALFRED TENNYSON.

EXERCISES

What word indicates the chief thought of the poem ? What is the nature background ? Show that there is a progression, in the stanzas, from the real to the ideal. What is the chief emotion ? Compare the intensity of the feeling with that expressed in each of the three preceding poems.

Point out the lines of the poem in which you find alliteration ; internal rhyme ; assonance of vowel sounds. What is the refrain ?

Recite at least three lines in which the movement corresponds with the thought and feeling. In the refrain what is the relation of the word "echoes" to the rest of the sentence?

CROSSING THE BAR

SUNSET and evening star,
And one clear call for me !
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep, 5
Too full for sound or foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell, 10
And after that the dark !
And may there be no sadness of farewell,
When I embark ;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face 15
When I have crost the bar.

— ALFRED TENNYSON.

The student may interpret this poem; commit it to memory; and recite it, as he thinks it ought to be recited.

THE MERCHANT OF VENICE

PERSONS OF THE PLAY

DUKE OF VENICE.

PRINCE OF MOROCCO, } *suitors to*

PRINCE OF ARRAGON, } *Portia.*

ANTONIO, *the Merchant of Venice.*

BASSANIO, *his friend.*

SALANIO, } *friends to Antonio and*

SALARINO, } *Bassanio.*

GRATIANO, }

LORENZO, *in love with Jessica.*

SHYLOCK, *a Jew.*

TUBAL, *a Jew, his friend.*

LAUNCELOT GOBBO, *a clown.*

OLD GOBBO, *father to Launcelot.*

SALERIO, *a messenger.*

LEONARDO, *servant to Bassanio.*

BALTHASAR, } *servants to Portia.*

STEPHANO, }

PORTIA, *a rich heiress.*

NERISSA, *her waiting maid.*

JESSICA, *daughter to Shylock.*

Magnificoes of Venice, Officers of the
Court of Justice, Gaoler, Servants,
and other Attendants.

SCENE: *Partly at Venice; and partly at Belmont, the seat of Portia, on the Continent.*

ACT I

SCENE I. Venice. A Street.

Enter ANTONIO, SALARINO, and SALANIO.

Antonio. In sooth, I know not why I am so sad :

It wearies me ; you say it wearies you ;

But how I caught it, found it, or came by it,

What stuff 'tis made of, whereof it is born,

I am to learn ;

And such a want-wit sadness makes of me,

That I have much ado to know myself.

Salarino. Your mind is tossing on the ocean ;

There, where your argosies with portly sail,

Like signiors and rich burghers on the flood,

5

10

Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curt'sy to them, do them reverence,
As they fly by them with their woven wings.

Salanio. Believe me, sir, had I such venture forth, 15
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and roads ;
And every object that might make me fear 20
Misfortune to my ventures, out of doubt
Would make me sad.

Salarino. My wind cooling my broth
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
I should not see the sandy hourglass run, 25
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand,
Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone, 30
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this, 35
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanced would make me sad?
But tell not me ; I know, Antonio
Is sad to think upon his merchandise. 40

Antonio. Believe me, no : I thank my fortune for it,
My ventures are not in one bottom trusted,

Nor to one place ; nor is my whole estate
 Upon the fortune of this present year :
 Therefore my merchandise makes me not sad.

45

Salarino. Why, then you are in love.

Antonio.

Fie, fie!

Salarino. Not in love neither ? Then let us say you
 are sad,

Because you are not merry : and 'twere as easy
 For you to laugh and leap and say you are merry,
 Because you are not sad. Now, by two-headed Janus, 50
 Nature hath framed strange fellows in her time :
 Some that will evermore peep through their eyes
 And laugh like parrots at a bagpiper,
 And other of such vinegar aspect
 That they'll not show their teeth in way of smile, 55
 Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, and GRATIANO.

Salanio. Here comes Bassanio, your most noble
 kinsman,

Gratiano and Lorenzo. Fare ye well :

We leave you now with better company.

Salarino. I would have staid till I had made you 60
 merry,

If worthier friends had not prevented me.

Antonio. Your worth is very dear in my regard.

I take it, your own business calls on you
 And you embrace the occasion to depart.

Salarino. Good morrow, my good lords.

65

Bassanio. Good signiors both, when shall we laugh ?
 say, when ?

You grow exceeding strange : must it be so ?

Salarino. We'll make our leisures to attend on yours.

[*Exeunt Salarino and Salanio.*]

Lorenzo. My Lord Bassanio, since you have found Antonio,

We two will leave you ; but at dinner time, 70
I pray you, have in mind where we must meet.

Bassanio. I will not fail you.

Gratiano. You look not well, Signior Antonio ;
You have too much respect upon the world :
They lose it that do buy it with much care : 75
Believe me, you are marvelously changed.

Antonio. I hold the world but as the world, Gratiano ;
A stage where every man must play a part,
And mine a sad one.

Gratiano. Let me play the fool :
With mirth and laughter let old wrinkles come, 80
And let my liver rather heat with wine
Than my heart cool with mortifying groans.

Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster ?
Sleep when he wakes, and creep into the jaundice 85
By being peevish ? I tell thee what, Antonio —

I love thee, and it is my love that speaks —
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a willful stillness entertain, 90

With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit,
As who should say “ I am Sir Oracle,
And when I ope my lips let no dog bark ! ”

O my Antonio, I do know of these 95
That therefore only are reputed wise
For saying nothing ; who, I am very sure,

If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.

I'll tell thee more of this another time :

100

But fish not, with this melancholy bait,

For this fool gudgeon, this opinion. —

Come, good Lorenzo. — Fare ye well awhile :

I'll end my exhortation after dinner.

Lorenzo. Well, we will leave you then till dinner¹⁰⁵
time :

I must be one of these same dumb wise men,

For Gratiano never lets me speak.

Gratiano. Well, keep me company but two years
moe,

Thou shalt not know the sound of thine own tongue.

Antonio. Farewell : I'll grow a talker for this gear.¹¹⁰

Gratiano. Thanks, i' faith, for silence is only com-
mendable

In a neat's tongue dried and a maid not vendible.

[*Exeunt Gratiano and Lorenzo.*]

Antonio. Is that anything now?

Bassanio. Gratiano speaks an infinite deal of nothing,
more than any man in all Venice. His reasons are as¹¹⁵
two grains of wheat hid in two bushels of chaff : you
shall seek all day ere you find them, and when you have
them they are not worth the search.

Antonio. Well, tell me now what lady is the same

To whom you swore a secret pilgrimage,

120

That you to-day promised to tell me of?

Bassanio. 'Tis not unknown to you, Antonio,

How much I have disabled mine estate,

By something showing a more swelling port

Than my faint means would grant continuance ;

125

Nor do I now make moan to be abridged

From such a noble rate ; but my chief care
Is to come fairly off from the great debts
Wherein my time, something too prodigal,
Hath left me gaged. To you, Antonio, 130
I owe the most, in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

Antonio. I pray you, good Bassanio, let me know it ; 135
And if it stand, as you yourself still do,
Within the eye of honor, be assured,
My purse, my person, my extremest means,
Lie all unlocked to your occasions.

Bassanio. In my school days, when I had lost one 140
shaft,

I shot his fellow of the selfsame flight
The selfsame way with more advised watch,
To find the other forth, and by adventuring both
I oft found both : I urge this childhood proof,
Because what follows is pure innocence. 145
I owe you much, and, like a willful youth,
That which I owe is lost ; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both 150
Or bring your latter hazard back again
And thankfully rest debtor for the first.

Antonio. You know me well, and herein spend but
time
To wind about my love with circumstance ;
And out of doubt you do me now more wrong 155
In making question of my uttermost
Than if you had made waste of all I have :

Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it : therefore, speak. 160

Bassanio. In Belmont is a lady richly left ;
And she is fair, and, fairer than that word,
Of wondrous virtues ; sometimes from her eyes
I did receive fair speechless messages :
Her name is Portia ; nothing undervalued 165
To Cato's daughter, Brutus' Portia :
Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors ; and her sunny locks
Hang on her temples like a golden fleece ; 170
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift, 175
That I should questionless be fortunate !

Antonio. Thou know'st that all my fortunes are at
sea ;
Neither have I money nor commodity
To raise a present sum : therefore go forth ;
Try what my credit can in Venice do : 180
That shall be racked, even to the uttermost,
To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is, and I no question make
To have it of my trust or for my sake. [*Exeunt.*

SCENE II. *Belmont. A Room in PORTIA'S House.*

Enter PORTIA and NERISSA.

Portia. By my troth, Nerissa, my little body is
awearied of this great world.

Nerissa. You would be, sweet madam, if your mis-
eries were in the same abundance as your good fortunes
are: and yet, for aught I see, they are as sick that sur- 5
feit with too much as they that starve with nothing.
It is no mean happiness, therefore, to be seated in the
mean: superfluity comes sooner by white hairs, but
competency lives longer.

Portia. Good sentences and well pronounced. 10

Nerissa. They would be better, if well followed.

Portia. If to do were as easy as to know what were
good to do, chapels had been churches and poor men's
cottages princes' palaces. It is a good divine that fol-
lows his own instructions: I can easier teach twenty 15
what were good to be done, than be one of the twenty
to follow mine own teaching. The brain may devise
laws for the blood, but a hot temper leaps o'er a cold
decree: such a hare is madness the youth, to skip o'er
the meshes of good counsel the cripple. But this rea- 20
soning is not in the fashion to choose me a husband.
O me, the word "choose"! I may neither choose
whom I would nor refuse whom I dislike; so is the
will of a living daughter curbed by the will of a dead
father. Is it not hard, Nerissa, that I cannot choose 25
one nor refuse none?

Nerissa. Your father was ever virtuous; and holy
men at their death have good inspirations: therefore
the lottery, that he hath devised in these three chests
of gold, silver, and lead, whereof who chooses his 30

meaning chooses you, will, no doubt, never be chosen by any rightly but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

Portia. I pray thee, overname them; and as thou ³⁵ namest them, I will describe them; and, according to my description, level at my affection.

Nerissa. First, there is the Neapolitan prince.

Portia. Aye, that's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appro- ⁴⁰ priation to his own good parts, that he can shoe him himself.

Nerissa. Then there is the County Palatine.

Portia. He doth nothing but frown, as who should say, "An you will not have me, choose:" he hears ⁴⁵ merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these ⁵⁰ two!

Nerissa. How say you by the French lord, Monsieur le Bon?

Portia. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: ⁵⁵ but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; he is every man in no man; if a throstle sing, he falls straight a-capering: he will fence with his own shadow: if I should marry him, I should ⁶⁰ marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

Nerissa. What say you, then, to Falconbridge, the young baron of England? 65

Portia. You know I say nothing to him, for he understands not me, nor I him : he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas, who can converse 70 with a dumb show? How oddly he is suited ! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behavior everywhere.

Nerissa. What think you of the Scottish lord, his neighbor? 75

Portia. That he hath a neighborly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able : I think the Frenchman became his surety and sealed under for another. 80

Nerissa. How like you the young German, the Duke of Saxony's nephew?

Portia. Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk : when he is best, he is a little worse than a man, and 85 when he is worst, he is little better than a beast : an the worst fall that ever fell, I hope I shall make shift to go without him.

Nerissa. If he should offer to choose, and choose the right casket, you should refuse to perform your father's 90 will, if you should refuse to accept him.

Portia. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary casket, for if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, 95 ere I'll be married to a sponge.

Nerissa. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home and to trouble you with no more suit, unless you¹⁰⁰ may be won by some other sort than your father's imposition depending on the caskets.

Portia. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are¹⁹⁵ so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.

Nerissa. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came¹¹⁰ hither in company of the Marquis of Montferrat?

Portia. Yes, yes, it was Bassanio; as I think, so was he called.

Nerissa. True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a¹¹⁵ fair lady.

Portia. I remember him well, and I remember him worthy of thy praise.

Enter a Servant.

How now! what news?

Servant. The four strangers seek for you, madam, to¹²⁰ take their leave: and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night.

Portia. If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I¹²⁵ should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before.

Whiles we shut the gates upon one wooer, another
knocks at the door. [Exeunt.

SCENE III. Venice. A Public Place.

Enter BASSANIO and SHYLOCK.

Shylock. Three thousand ducats; well.

Bassanio. Aye, sir, for three months.

Shylock. For three months; well.

Bassanio. For the which, as I told you, Antonio shall be bound.

Shylock. Antonio shall become bound; well.

Bassanio. May you stead me? will you pleasure me? shall I know your answer?



HENRY IRVING AS SHYLOCK

Shylock. Three thousand ducats for three months and Antonio bound.

Bassanio. Your answer to that.

Shylock. Antonio is a good man.

Bassanio. Have you heard any imputation to the contrary?

Shylock. Oh, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other

ventures he hath, squandered abroad. But ships are but boards, sailors but men: there be land rats and water rats, land thieves and water thieves, I mean pirates, and then there is the peril of waters, winds 30 and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond.

Bassanio. Be assured you may.

Shylock. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with 35 Antonio?

Bassanio. If it please you to dine with us.

Shylock. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with 40 you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

Enter ANTONIO.

Bassanio. This is Signior Antonio.

Shylock. [*Aside*] How like a fawning publican he 45 looks!

I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip, 50
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursèd be my tribe, 55
If I forgive him!

Bassanio. Shylock, do you hear?

Shylock. I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that? 60
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire? [*To Antonio*] Rest you fair, good
signior;
Your worship was the last man in our mouths.

Antonio. Shylock, although I neither lend nor borrow 65
By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I'll break a custom. Is he yet possessed
How much ye would?

Shylock. Aye, aye, three thousand ducats.

Antonio. And for three months. 70

Shylock. I had forgot; three months; you told me
so.

Well, then, your bond; and let me see: but hear you;
Methought you said you neither lend nor borrow
Upon advantage.

Antonio. I do never use it.

Shylock. When Jacob grazed his uncle Laban's 75
sheep —

This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor; aye, he was the third —

Antonio. And what of him? did he take interest?

Shylock. No, not take interest, not, as you would 80
say,

Directly interest: mark what Jacob did.
When Laban and himself were compromised

That all the eanlings which were streaked and pied
Should fall as Jacob's hire,

This was a way to thrive, and he was blest : 85
And thrift is blessing, if men steal it not.

Antonio. This was a venture, sir, that Jacob served
for ;

A thing not in his power to bring to pass,
But swayed and fashioned by the hand of heaven.
Was this inserted to make interest good ? 90
Or is your gold and silver ewes and rams ?

Shylock. I cannot tell ; I make it breed as fast :
But note me, signior.

Antonio. Mark you this, Bassanio,
The devil can cite Scripture for his purpose.
An evil soul producing holy witness 95
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart ;
Oh, what a goodly outside falsehood hath !

Shylock. Three thousand ducats ; 'tis a good round
sum.

Three months from twelve ; then, let me see ; the 100
rate —

Antonio. Well, Shylock, shall we be beholding to
you ?

Shylock. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances :
Still have I borne it with a patient shrug, 105
For suff'rance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help : 110

Go to, then ; you come to me, and you say,
“ Shylock, we would have moneys : ” you say so ;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold : moneys is your suit. 115
What should I say to you ? Should I not say,
“ Hath a dog money ? is it possible
A cur can lend three thousand ducats ? ” Or
Shall I bend low and in a bondman’s key,
With ’bated breath and whisp’ring humbleness, 120
Say this :—

“ Fair sir, you spit on me on Wednesday last ;
You spurned me such a day ; another time
You called me dog ; and for these courtesies
I’ll lend you thus much moneys ” ? 125

Antonio. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends ; for when did friendship take
A breed for barren metal of his friend ? 130
But lend it rather to thine enemy,
Who, if he break, thou mayst with better face
Exact the penalty.

Shylock. Why, look you, how you storm !
I would be friends with you and have your love,
Forget the shames that you have stained me with, 135
Supply your present wants and take no doit
Of usance for my moneys, and you’ll not hear me :
This is kind I offer.

Bassanio. This were kindness.

Shylock. This kindness will I show.
Go with me to a notary, seal me there 140
Your single bond ; and, in a merry sport,

If you repay me not on such a day,
In such a place, such sum or sums as are
Expressed in the condition, let the forfeit
Be nominated for an equal pound 145
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.

Antonio. Content, i' faith: I'll seal to such a bond
And say there is much kindness in the Jew.

Bassanio. You shall not seal to such a bond for 150
me;

I'll rather dwell in my necessity.

Antonio. Why, fear not, man; I will not forfeit it:
Within these two months, that's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond. 155

Shylock. O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture? 160

A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favor, I extend this friendship:
If he will take it, so; if not, adieu; 165
And, for my love, I pray you wrong me not.

Antonio. Yes, Shylock, I will seal unto this bond.

Shylock. Then meet me forthwith at the notary's;
Give him direction for this merry bond,
And I will go and purse the ducats straight, 170
See to my house, left in the fearful guard
Of an unthrifty knave, and presently
I will be with you.

Antonio. Hie thee, gentle Jew. [*Exit Shylock.*
The Hebrew will turn Christian : he grows kind.

Bassanio. I like not fair terms and a villain's mind. 175

Antonio. Come on : in this there can be no dismay ;
My ships come home a month before the day. [*Exeunt.*

ACT II

SCENE I. *Belmont. A Room in PORTIA'S House.*

*Flourish of cornets. Enter the PRINCE OF MOROCCO
and his train; PORTIA, NERISSA, and others attend-
ing.*

Morocco. Mislike me not for my complexion,
The shadowed livery of the burnished sun,
To whom I am a neighbor and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles, 5
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath feared the valiant : by my love, I swear
The best-regarded virgins of our clime 16
Have loved it too : I would not change this hue,
Except to steal your thoughts, my gentle queen.

Portia. In terms of choice I am not solely led
By nice direction of a maiden's eyes :
Besides, the lottery of my destiny 15
Bars me the right of voluntary choosing :
But if my father had not scanted me
And hedged me by his wit, to yield myself
His wife who wins me by that means I told you,
Yourself, renowned prince, then stood as fair 20

As any comer I have looked on yet
For my affection.

Morocco. Even for that I thank you :
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar
That slew the Sophy and a Persian prince 25
That won three fields of Sultan Solymán,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey, 30
To win thee, lady. But, alas the while !
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand :
So is Alcides beaten by his page ; 35
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Portia. You must take your chance,
And either not attempt to choose at all
Or swear before you choose, if you choose wrong 40
Never to speak to lady afterward
In way of marriage : therefore be advised.

Morocco. Nor will not. Come bring me unto my
chance.

Portia. First, forward to the temple : after dinner
Your hazard shall be made. 45

Morocco. Good fortune then !
To make me blest or cursed't among men.

[*Cornets, and exeunt.*]

SCENE II. *Venice. A Street.**Enter LAUNCELOT.*

Launcelot. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me, saying to me, "Gobbo, Launcelot Gobbo, good Launcelot," or "good Gobbo," or "good Launcelot Gobbo, use your legs, take the start, run 5 away." My conscience says, "No; take heed, honest Launcelot; take heed, honest Gobbo," or, as aforesaid, "honest Launcelot Gobbo; do not run; scorn running with thy heels." Well, the most courageous fiend bids me pack: "Via!" says the fiend; "away!" says the 10 fiend; "for the heavens, rouse up a brave mind," says the fiend, "and run." Well, my conscience, hanging about the neck of my heart, says very wisely to me, "My honest friend Launcelot, being an honest man's son," or rather an honest woman's son; well, my con- 15 science says, "Launcelot, budge not." "Budge," says the fiend. "Budge not," says my conscience. "Conscience," say I, "you counsel well;" "Fiend," say I, "you counsel well:" to be ruled by my conscience, I should stay with the Jew my master, who, God bless 20 the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnal; and, in my conscience, my conscience is but a kind of hard conscience, to offer 25 to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your commandment; I will run.

Enter OLD GOBBO with a basket.

Gobbo. Master young man, you, I pray you, which
is the way to Master Jew's? 30

Launcelot. [*Aside*] O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel blind, knows me not: I will try confusions with him.

Gobbo. Master young gentleman, I pray you, which 35
is the way to Master Jew's?

Launcelot. Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house. 40

Gobbo. By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

Launcelot. Talk you of young Master Launcelot?
[*Aside*] Mark me now; now I will raise the waters. 45
[*To him*] Talk you of young Master Launcelot?

Gobbo. No master, sir, but a poor man's son: his father, though I say it, is an honest exceeding poor man, and, God be thanked, well to live.

Launcelot. Well, let his father be what 'a will, we 50
talk of young Master Launcelot.

Gobbo. Your worship's friend and Launcelot, sir.

Launcelot. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot.

Gobbo. Of Launcelot, an't please your mastership. 55

Launcelot. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is

indeed deceased, or, as you would say in plain terms, 60
gone to heaven.

Gobbo. Marry, God forbid! the boy was the very
staff of my age, my very prop.

Launcelot. [*Aside*] Do I look like a cudgel or a
hovel-post, a staff or a prop? [*To him*] Do you know 65
me, father?

Gobbo. Alack the day, I know you not, young
gentleman: but, I pray you, tell me, is my boy (God
rest his soul!) alive or dead?

Launcelot. Do you not know me, father? 70

Gobbo. Alack, sir, I am sand-blind; I know you not.

Launcelot. Nay, indeed, if you had your eyes, you
might fail of the knowing me: it is a wise father that
knows his own child. Well, old man, I will tell you
news of your son. [*Kneels*] Give me your blessing: 75
truth will come to light; murder cannot be hid long;
a man's son may, but in the end truth will out.

Gobbo. Pray you, sir, stand up: I am sure you are
not Launcelot, my boy.

Launcelot. Pray you, let's have no more fooling about 80
it, but give me your blessing: I am Launcelot, your boy
that was, your son that is, your child that shall be.

Gobbo. I cannot think you are my son.

Launcelot. I know not what I shall think of that:
but I am Launcelot, the Jew's man, and I am sure 85
Margery your wife is my mother.

Gobbo. Her name is Margery, indeed: I'll be sworn,
if thou be Launcelot, thou art mine own flesh and
blood. Lord worshiped might he be! what a beard
hast thou got! thou hast got more hair on thy chin 90
than Dobbin my fill-horse has on his tail.

Launcelot. It should seem, then, that Dobbin's tail

grows backward: I am sure he had more hair of his tail than I have of my face when I last saw him.

Gobbo. Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present. How 'gree you now? 95

Launcelot. Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew: 100 give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far 105 as God has any ground. O rare fortune! here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer.

Enter BASSANIO, with LEONARDO and other Followers.

Bassanio. You may do so; but let it be so hasted that supper be ready at the farthest by five of the 110 clock. See these letters delivered; put the liveries to making, and desire Gratiano to come anon to my lodging.

[*Exit a Servant.*

Launcelot. To him, father.

Gobbo. God bless your worship! 115

Bassanio. Gramercy, would'st thou aught with me?

Gobbo. Here's my son, sir, a poor boy, —

Launcelot. Not a poor boy, sir, but the rich Jew's man; that would, sir, — as my father shall specify.

Gobbo. He hath a great infection, sir, as one would 120 say, to serve —

Launcelot. Indeed, the short and the long is, I serve the Jew, and have a desire, — as my father shall specify.

Gobbo. His master and he (saving your worship's reverence) are scarce cater-cousins — 125

Launcelot. To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you.

Gobbo. I have here a dish of doves that I would 130 bestow upon your worship, and my suit is, —

Launcelot. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father. 135

Bassanio. One speak for both. — What would you?

Launcelot. Serve you, sir.

Gobbo. That is the very defect of the matter, sir.

Bassanio. I know thee well; thou hast obtained thy suit: 140

Shylock thy master spoke with me this day,
And hath preferred thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Launcelot. The old proverb is very well parted 145 between my master Shylock and you, sir: you have the grace of God, and he hath enough.

Bassanio. Thou speak'st it well. — Go, father, with thy son. —

Take leave of thy old master and inquire 150
My lodging out. [*To his Followers*] Give him a livery
More guarded than his fellows': see it done.

Launcelot. Father, in. — I cannot get a service, — no; I have ne'er a tongue in my head. [*Looks on his palm*]
Well, if any man in Italy have a fairer table which doth 155 offer to swear upon a book! — I shall have good fortune.

— Go to, here's a simple line of life ; here's a small trifle of wives : alas, fifteen wives is nothing ! eleven widows and nine maids is a simple coming-in for one man : and then to 'scape drowning thrice, and to be in peril of my 160 life with the edge of a feather bed ; — here are simple 'scapes. Well, if Fortune be a woman, she's a good wench for this gear. — Father, come ; I'll take my leave of the Jew in the twinkling of an eye.

[*Exeunt Launcelot and Old Gobbo.*]

Bassanio. I pray thee, good Leonardo, think on this : 165
These things being bought and orderly bestowed,
Return in haste, for I do feast to-night
My best esteemed acquaintance : hie thee, go.

Leonardo. My best endeavors shall be done herein.

Enter GRATIANO.

Gratiano. Where is your master ?

Leonardo. Yonder, sir, he walks. [*Exit.* 170

Gratiano. Signior Bassanio !

Bassanio. Gratiano !

Gratiano. I have a suit to you.

Bassanio. You have obtained it.

Gratiano. You must not deny me : I must go with
you to Belmont. 175

Bassanio. Why, then you must. But hear thee,
Gratiano ;

Thou art too wild, too rude and bold of voice ;
Parts that become thee happily enough
And in such eyes as ours appear not faults ;
But where thou art not known, why, there they show 180
Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit, lest through thy wild behavior

I be misconstrued in the place I go to
And lose my hopes. 185

Gratiano. Signior Bassanio, hear me :
If I do not put on a sober habit,
Talk with respect, and swear but now and then,
Wear prayer books in my pocket, look demurely,
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh and say "amen," 190
Use all the observance of civility,
Like one well studied in a sad ostent
To please his grandam, never trust me more.

Bassanio. Well, we shall see your bearing.

Gratiano. Nay, but I bar to-night : you shall not 195
gauge me
By what we do to-night.

Bassanio. No, that were pity:
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well:
I have some business. 200

Gratiano. And I must to Lorenzo and the rest:
But we will visit you at supper time. [*Exeunt.*]

SCENE III. *The Same. A Room in SHYLOCK'S House.*

Enter JESSICA and LAUNCELOT.

Jessica. I am sorry thou wilt leave my father so:
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well ; there is a ducat for thee.
And, Launcelot, soon at supper shalt thou see 5
Lorenzo, who is thy new master's guest :
Give him this letter ; do it secretly ;

And so farewell : I would not have my father
See me talk with thee.

Launcelot. Adieu !—tears exhibit my tongue.—Most 10
beautiful pagan,—most sweet Jew ! Adieu ! these
foolish drops do somewhat drown my manly spirit :
adieu !

Jessica. Farewell, good Launcelot. [*Exit Launcelot.*
Alack, what heinous sin is it in me 15
To be ashamed to be my father's child !
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife. [*Exit.* 20

SCENE IV. *The Same. A Street.*

Enter GRATIANO, LORENZO, SALARINO, and SALANIO.

Lorenzo. Nay, we will slink away in supper time,
Disguise us at my lodging and return,
All in an hour.

Gratiano. We have not made good preparation.

Salarino. We have not spoke us yet of torchbearers. 5

Salanio. 'Tis vile, unless it may be quaintly ordered,
And better in my mind not undertook.

Lorenzo. 'Tis now but four o'clock : we have two
hours
To furnish us. 10

Enter LAUNCELOT with a letter.

Friend Launcelot, what's the news ?

Launcelot. An it shall please you to break up this,
it shall seem to signify.

Lorenzo. I know the hand : in faith, 'tis a fair hand ;

And whiter than the paper it writ on

Is the fair hand that writ.

15

Gratiano. Love news, in faith.

Launcelot. By your leave, sir.

Lorenzo. Whither goest thou ?

Launcelot. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

Lorenzo. Hold here, take this.—Tell gentle Jessica I will not fail her ; — speak it privately.

Go.—Gentlemen, [*Exit Launcelot.*

Will you prepare you for this masque to-night ?

I am provided of a torchbearer.

Salarino. Aye, marry, I'll be gone about it straight.

Salanio. And so will I.

Lorenzo. Meet me and Gratiano
At Gratiano's lodging some hour hence.

Salarino. 'Tis good we do so.

[*Exeunt Salarino and Salanio.*

Gratiano. Was not that letter from fair Jessica ?

Lorenzo. I must needs tell thee all. She hath directed

How I shall take her from her father's house,

What gold and jewels she is furnished with,

What page's suit she hath in readiness.

If e'er the Jew her father come to heaven,

It will be for his gentle daughter's sake :

35

And never dare misfortune cross her foot,

Unless she do it under this excuse,

That she is issue to a faithless Jew.

Come, go with me ; peruse this as thou goest :

Fair Jessica shall be my torchbearer.

[*Exeunt.* 40

SCENE V. *The Same. Before SHYLOCK'S House.*

Enter SHYLOCK and LAUNCELOT.

Shylock. Well, thou shalt see, thy eyes shall be thy judge,

The difference of old Shylock and Bassanio : —

What, Jessica ! — thou shalt not gormandize,

As thou hast done with me : — What Jessica ! —

And sleep and snore, and rend apparel out ; —

5

Why, Jessica, I say !

Launcelot. Why, Jessica !

Shylock. Who bids thee call ? I do not bid thee call.

Launcelot. Your worship was wont to tell me that I could do nothing without bidding.

Enter JESSICA.

Jessica. Call you ? what is your will ?

10

Shylock. I am bid forth to supper, Jessica :

There are my keys. But wherefore should I go ?

I am not bid for love ; they flatter me :

But yet I'll go in hate, to feed upon

The prodigal Christian. Jessica, my girl,

15

Look to my house. I am right loath to go :

There is some ill a-brewing towards my rest,

For I did dream of money bags to-night.

Launcelot. I beseech you, sir, go : my young master doth expect your reproach.

20

Shylock. So do I his.

Launcelot. And they have conspired together : — I will not say you shall see a masque ; but if you do, then it was not for nothing that my nose fell a-bleeding on Black Monday last at six o'clock i' the morning, fall- 25

ing out that year on Ash Wednesday was four year, in the afternoon.

Shylock. What ! are there masques ? — Hear you me,
Jessica :

Lock up my doors ; and when you hear the drum
And the vile squealing of the wry-necked fife, 30
Clamber you not up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces,
But stop my house's ears, I mean my casements :
Let not the sound of shallow foppery enter. 35
My sober house. By Jacob's staff, I swear,
I have no mind of feasting forth to-night :
But I will go. Go you before me, sirrah ;
Say I will come.

Launcelot. I will go before, sir. Mistress, look out 40
at window, all for this ;

There will come a Christian by,
Will be worth a Jewess' eye.

[*Exit.*

Shylock. What says that fool of Hagar's offspring,
ha ?

Jessica. His words were "Farewell, mistress ;" 45
nothing else.

Shylock. The patch is kind enough, but a huge
feeder ;

Snail-slow in profit, and he sleeps by day
More than the wild cat : drones hive not with me ;
Therefore I part with him, and part with him
To one that I would have him help to waste 50
His borrowed purse. Well, *Jessica*, go in :
Perhaps I will return immediately :
Do as I bid you ; shut doors after you :

Fast bind, fast find ;

A proverb never stale in thrifty mind.

[*Exit.* 55

Jessica. Farewell ; and if my fortune be not crost,

I have a father, you a daughter, lost.

[*Exit.*

SCENE VI. *The Same.*

Enter GRATIANO and SALARINO, masqued.

Gratiano. This is the penthouse under which Lorenzo
Desired to make us stand.

Salarino. His hour is almost past.

Gratiano. And it is marvel he outdwells his hour,
For lovers ever run before the clock.

Salarino. Oh, ten times faster Venus' pigeon's fly 5
To seal love's bonds new-made, than they are wont
To keep obligèd faith unforfeited !

Gratiano. That ever holds : who riseth from a feast 10
With that keen appetite that he sits down ?
Where is the horse that doth untread again
His tedious measures with the unbated fire,
That he did pace them first. All things that are,
Are with more spirit chasèd than enjoyed.

Salarino. Here comes Lorenzo : more of this here- 15
after.

Enter LORENZO.

Lorenzo. Sweet friends, your patience for my long
abode ;

Not I, but my affairs, have made you wait :

When you shall please to play the thieves for wives,

I'll watch as long for you then. Approach ;

Here dwells my father Jew. Ho ! who's within ?

20

Enter JESSICA, above, in boy's clothes.

Jessica. Who are you? Tell me, for more certainty,
Albeit I'll swear that I do know your tongue.

Lorenzo. Lorenzo, and thy love.

Jessica. Lorenzo, certain; and my love indeed,
For whom love I so much? And now who knows 25
But you, Lorenzo, whether I am yours?

Lorenzo. Heaven and thy thoughts are witness that
thou art.

Jessica. Here, catch this casket; it is worth the
pains.

I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange : 30
But love is blind and lovers cannot see
The pretty follies that themselves commit ;
For if they could, Cupid himself would blush
To see me thus transformèd to a boy.

Lorenzo. Descend, for you must be my torchbearer. 35

Jessica. What, must I hold a candle to my shames?
They in themselves, good sooth, are too, too light.
Why, 'tis an office of discovery, love ;
And I should be obscured.

Lorenzo. So are you, sweet,
Even in the lovely garnish of a boy. 40
But come at once ;

For the close night doth play the runaway,
And we are stayed for at Bassanio's feast.

Jessica. I will make fast the doors, and gild myself
With some more ducats and be with you straight. 45

[Exit, from above.]

Gratiano. Now, by my hood, a Gentile and no Jew.

Lorenzo. Beshrew me but I love her heartily

For she is wise, if I can judge of her,
 And fair she is, if that mine eyes be true,
 And true she is, as she hath proved herself,
 And therefore, like herself, wise, fair, and true,
 Shall she be placèd in my constant soul.

50

Enter JESSICA, below.

What, art thou come? On, gentlemen; away!
 Our masquing mates by this time for us stay.

[Exit with Jessica and Salarino.

Enter ANTONIO.

Antonio. Who's there?

55

Gratiano. Signior Antonio!

Antonio. Fie, fie, Gratiano! where are all the rest?
 'Tis nine o'clock: our friends all stay for you.
 No masque to-night: the wind is come about;
 Bassanio presently will go aboard:
 I have sent twenty out to seek for you.

60

Gratiano. I am glad on't: I desire no more delight
 Than to be under sail and gone to-night. *[Exeunt.*

SCENE VII. *Belmont. A Room in PORTIA'S House.*

Flourish of cornets. Enter PORTIA, with the PRINCE OF MOROCCO, and their trains.

Portia. Go, draw aside the curtains and discover
 The several caskets to this noble prince.
 Now make your choice.

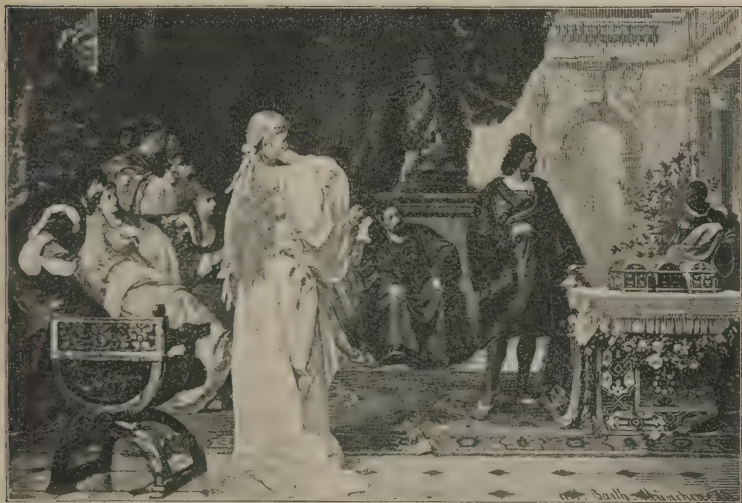
Morocco. The first, of gold, who this inscription bears,
 "Who chooseth me shall gain what many men desire;"
 The second, silver, which this promise carries,
 "Who chooseth me shall get as much as he deserves;"
 This third, dull lead, with warning all as blunt,

5

"Who chooseth me must give and hazard all he hath."

How shall I know if I do choose the right? 10

Portia. The one of them contains my picture, prince :
If you choose that, then I am yours withal.



Morocco. Some god direct my judgment ! Let me see ;
I will survey the inscriptions back again.
What says this leaden casket ? 15

"Who chooseth me must give and hazard all he hath."

Must give : for what ? for lead ? hazard for lead ?

This casket threatens. Men that hazard all

Do it in hope of fair advantages :

A golden mind stoops not to shows of dross ; 20

I'll then nor give nor hazard aught for lead.

What says the silver with her virgin hue ?

"Who chooseth me shall get as much as he deserves."

As much as he deserves ! Pause there, Morocco,

And weigh thy value with an even hand : 25

If thou be'st rated by thy estimation,
Thou dost deserve enough ; and yet enough
May not extend so far as to the lady :
And yet to be afeard of my deserving
Were but a weak disabling of myself. 30
As much as I deserve ! Why, that's the lady :
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding ;
But more than these, in love I do deserve.
What if I strayed no further, but chose here ? 35
Let's see once more this saying graved in gold ;
“ *Who chooseth me shall gain what many men desire.* ”
Why, that's the lady ; all the world desires her ;
From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint : 40
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia :
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar 45
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is't like that lead contains her ? 'Twere damnation
To think so base a thought : it were too gross 50
To rib her cerecloth in the obscure grave.
Or shall I think in silver she's immured,
Being ten times undervalued to tried gold ?
O sinful thought ! Never so rich a gem
Was set in worse than gold. They have in England 55
A coin that bears the figure of an angel
Stamped in gold, but that's insculped upon ;
But here an angel in a golden bed

Lies all within. Deliver me the key :

Here do I choose, and thrive I as I may ! 60

Portia. There, take it, prince ; and if my form lie there,

Then I am yours. [*He unlocks the golden casket.*]

Morocco. O hell ! what have we here ?

A carrion Death, within whose empty eye

There is a written scroll ! I'll read the writing.

[*Reads*] "*All that glisters is not gold ;*" 65

Often have you heard that told :

Many a man his life hath sold

But my outside to behold :

Gilded tombs do worms infold.

Had you been as wise as bold, 70

Young in limbs, in judgment old,

Your answer had not been inscrolled :

Fare you well ; your suit is cold."

Cold, indeed ; and labor lost :

Then, farewell, heat, and welcome, frost ! 75

Portia, adieu. I have too grieved a heart

To take a tedious leave : thus losers part.

[*Exit with his train. Flourish of cornets.*]

Portia. A gentle riddance. Draw the curtains, go.

Let all of his complexion choose me so. [*Exeunt.*]

SCENE VIII. Venice. A Street.

Enter SALARINO and SALANIO.

Salarino. Why, man, I saw Bassanio under sail :

With him is Gratiano gone along ;

And in their ship I am sure Lorenzo is not.

Salanio. The villain Jew with outcries raised the duke,

Who went with him to search Bassanio's ship. 5

Salarino. He came too late, the ship was under sail :

But there the duke was given to understand
 That in a gondola were seen together
 Lorenzo and his amorous Jessica :
 Besides, Antonio certified the duke
 They were not with Bassanio in his ship.

10

Salanio. I never heard a passion so confused,
 So strange, outrageous, and so variable,
 As the dog Jew did utter in the streets :
 "My daughter ! O my ducats ! O my daughter
 Fled with a Christian ! O my Christian ducats !
 Justice ! the law ! my ducats, and my daughter !
 A sealed bag, two sealed bags of ducats,
 Of double ducats, stolen from me by my daughter !
 And jewels, two stones, two rich and precious stones,
 Stolen by my daughter ! Justice ! find the girl ;
 She hath the stones upon her, and the ducats."

15

20

Salarino. Why, all the boys in Venice follow him,
 Crying, his stones, his daughter, and his ducats.

Salanio. Let good Antonio look he keep his day,
 Or he shall pay for this.

25

Salarino. Marry, well remembered.
 I reasoned with a Frenchman yesterday,
 Who told me, in the narrow seas that part
 The French and English, there miscarried
 A vessel of our country richly fraught :
 I thought upon Antonio when he told me ;
 And wished in silence that it were not his.

30

Salanio. You were best to tell Antonio what you
 hear ;
 Yet do not suddenly, for it may grieve him.

Salarino. A kinder gentleman treads not the earth.
 I saw Bassanio and Antonio part :
 Bassanio told him he would make some speed

35

Of his return : he answered, " Do not so ;
 Slubber not business for my sake, Bassanio,
 But stay the very riping of the time ; 40
 And for the Jew's bond which he hath of me,
 Let it not enter in your mind of love :
 Be merry, and employ your chiefest thoughts
 To courtship and such fair ostents of love
 As shall conveniently become you there." 45
 And even there, his eye being big with tears,
 Turning his face, he put his hand behind him,
 And with affection wondrous sensible
 He wrung Bassanio's hand ; and so they parted.

Salanio. I think he only loves the world for him. 50
 I pray thee, let us go and find him out
 And quicken his embracèd heaviness
 With some delight or other.

Salarino. Do we so. [*Exeunt.*

SCENE IX. *Belmont. A Room in PORTIA'S House.*

Enter NERISSA with a Servitor.

Nerissa. Quick, quick, I pray thee ; draw the curtain straight :
 The Prince of Arragon hath ta'en his oath,
 And comes to his election presently.

*Flourish of cornets. Enter the PRINCE OF ARRAGON,
 PORTIA, and their trains.*

Portia. Behold, there stand the caskets, noble prince :
 If you choose that wherein I am contained, 5
 Straight shall our nuptial rites be solemnized :
 But if you fail, without more speech, my lord,
 You must be gone from hence immediately.

Arragon. I am enjoined by oath to observe three things:
 First, never to unfold to any one 10
 Which casket 'twas I chose; next, if I fail
 Of the right casket, never in my life
 To woo a maid in way of marriage:
 Lastly, if I do fail in fortune of my choice,
 Immediately to leave you and be gone. 15

Portia. To these injunctions every one doth swear
 That comes to hazard for my worthless self.

Arragon. And so have I addressed me. Fortune
 now
 To my heart's hope! Gold, silver, and base lead.
 "Who chooseth me must give and hazard all he hath." 20
 You shall look fairer, ere I give or hazard.
 What says the golden chest? ha! let me see:
 "Who chooseth me shall gain what many men desire."
 What many men desire! that "many" may be meant
 By the fool multitude, that choose by show, 25
 Not learning more than the fond eye doth teach;
 Which pries not to the interior, but, like the martlet,
 Builds in the weather on the outward wall,
 Even in the force and road of casualty.
 I will not choose what many men desire, 30
 Because I will not jump with common spirits
 And rank me with the barbarous multitudes.
 Why, then to thee, thou silver treasure-house;
 Tell me once more what title thou dost bear:
 "Who chooseth me shall get as much as he deserves." 35
 And well said too; for who shall go about
 To cozen fortune and be honorable
 Without the stamp of merit? Let none presume
 To wear an undeservèd dignity.
 Oh, that estates, degrees, and offices 40

Were not derived corruptly, and that clear honor
 Were purchased by the merit of the wearer !
 How many then should cover that stand bare !
 How many be commanded that command !
 How much low peasantry would then be gleaned 45
 From the true seed of honor ! and how much honor
 Picked from the chaff and ruin of the times
 To be new-varnished ! Well, but to my choice :
 “ *Who chooseth me shall get as much as he deserves.* ”
 I will assume desert. Give me a key for this, 50
 And instantly unlock my fortunes here. [*He opens the
 silver casket.*]

Portia. Too long a pause for that which you find there.

Arragon. What’s here? The portrait of a blinking idiot,

Presenting me a schedule ! I will read it.
 How much unlike art thou to Portia ! 55
 How much unlike my hopes and my deservings !
 “ *Who chooseth me shall have as much as he deserves.* ”
 Did I deserve no more than a fool’s head ?
 Is that my prize ? are my deserts no better ?

Portia. To offend, and judge, are distinct offices 60
 And of opposèd natures.

Arragon. What is here ?

[*Reads*] “ *The fire seven times tried this :
 Seven times tried that judgment is,
 That did never choose amiss.
 Some there be that shadows kiss ; 65
 Such have but a shadow’s bliss :
 There be fools alive, I wis,
 Silvered o’er ; and so was this.
 Take what wife you will to bed,*

*I will ever be your head :
So be gone : you are sped."*

70

Still more fool I shall appear
By the time I linger here :
With one fool's head I came to woo,
But I go away with two. 75
Sweet, adieu ! I'll keep my oath,
Patiently to bear my wroth.

[Exeunt Arragon and train.

Portia. Thus hath the candle singed the moth.
Oh, these deliberate fools ! when they do choose,
They have the wisdom by their wit to lose. 80

Nerissa. The ancient saying is no heresy,
Hanging and wiving goes by destiny.

Portia. Come, draw the curtain, Nerissa.

Enter a Servant.

Servant. Where is my lady ?

Portia. Here : what would my lord ?

Servant. Madam, there is alighted at your gate 85
A young Venetian, one that comes before
To signify the approaching of his lord ;
From whom he bringeth sensible regrets,
To wit, besides commends and courteous breath,
Gifts of rich value. Yet I have not seen 90
So likely an ambassador of love :
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.

Portia. No more, I pray thee : I am half-afear'd 95
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.

Come, come, Nerissa ; for I long to see
Quick Cupid's post that comes so mannerly.

Nerissa. Bassanio, lord Love, if thy will it be. 100

[*Exeunt.*]

ACT III

SCENE I. *Venice. A Street.*

Enter SALANIO *and* SALARINO.

Salanio. Now, what news on the Rialto?

Salarino. Why, yet it lives there unchecked that Antonio hath a ship of rich lading wrecked on the narrow seas ; the Goodwins, I think they call the place ; a very dangerous flat and fatal, where the carcasses of many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word. 5

Salanio. I would she were as lying a gossip in that as ever knapped ginger, or made her neighbors believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good Antonio, the honest Antonio, — Oh, that I had a title good enough to keep his name company ! — 10

Salarino. Come, the full stop. 15

Salanio. Ha ! what say'st thou ? Why, the end is, he hath lost a ship.

Salarino. I would it might prove the end of his losses.

Salanio. Let me say "amen" betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew. 20

Enter SHYLOCK.

How now, Shylock ! what news among the merchants ?

Shylock. You knew, none so well, none so well as you, of my daughter's flight. 25

Salarino. That's certain: I, for my part, knew the tailor that made the wings she flew withal.

Salanio. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam. 30

Shylock. She is damned for it.

Salarino. That's certain if the devil may be her judge.

Shylock. My own flesh and blood to rebel!

Salanio. Out upon it, old carrion! rebels it at these 35 years?

Shylock. I say, my daughter is my flesh and blood.

Salarino. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and 40 Rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

Shylock. There I have another bad match; a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon 45 the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

Salarino. Why, I am sure, if he forfeit, thou wilt 50 not take his flesh: what's that good for?

Shylock. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my 55 bargains, cooled my friends, heated mine enemies; and

what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed 60 by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, 65 we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me, I will execute; and it shall go hard but I will better 70 the instruction.

Enter a Servant.

Servant. Gentlemen, my master Antonio is at his house and desires to speak with you both.

Salarino. We have been up and down to seek him.

Enter TUBAL.

Salanio. Here comes another of the tribe: a third 75 cannot be matched, unless the devil himself turn Jew.

[*Exeunt Salanio, Salarino, and Servant.*]

Shylock. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tubal. I often came where I did hear of her, but cannot find her. 80

Shylock. Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now! I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were 85

dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and 90 no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

Tubal. Yes, other men have ill luck too: Antonio, as I heard in Genoa, —

95

Shylock. What, what, what? ill luck, ill luck?

Tubal. Hath an argosy cast away, coming from Tripolis.

Shylock. I thank God! I thank God! Is it true? is it true?

100

Tubal. I spoke with some of the sailors that escaped the wreck.

Shylock. I thank thee, good Tubal. — Good news, good news! ha, ha! — Where? in Genoa?

Tubal. Your daughter spent in Genoa, as I heard, in 105 one night fourscore ducats.

Shylock. Thou stick'st a dagger in me: I shall never see my gold again. Fourscore ducats at a sitting! fourscore ducats!

Tubal. There came divers of Antonio's creditors in 110 my company to Venice, that swear he cannot choose but break.

Shylock. I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

Tubal. One of them showed me a ring that he had 115 of your daughter for a monkey.

Shylock. Out upon her! Thou torturest me, Tubal: it was my turquoise: I had it of Leah when I was a

bachelor : I would not have given it for a wilderness of monkeys. 120

Tubal. But Antonio is certainly undone.

Shylock. Nay, that's true, that's very true. Go, Tubal, fee me an officer ; bespeak him a fortnight before. I will have the heart of him, if he forfeit ; for, were he out of Venice, I can make what merchant-125
dise I will. Go, Tubal, and meet me at our syna-
gogue ; go, good Tubal ; at our synagogue, Tubal.

[*Exeunt.*

SCENE II. *Belmont. A Room in PORTIA'S House.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, and Attendants.

Portia. I pray you, tarry : pause a day or two
Before you hazard ; for, in choosing wrong,
I lose your company : therefore forbear awhile.
There's something tells me, but it is not love,
I would not lose you ; and you know yourself, 5
Hate counsels not in such a quality.
But lest you should not understand me well, —
And yet a maiden hath no tongue but thought, —
I would detain you here some month or two
Before you venture for me. I could teach you 10
How to choose right, but I am then forsworn ;
So will I never be : so may you miss me ;
But if you do, you'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'erlooked me and divided me ; 15
One half of me is yours, the other half yours,
Mine own, I would say ; but if mine, then yours,
And so all yours. Oh, these naughty times

Put bars between the owners and their rights !
 And so, though yours, not yours. Prove it so, 20
 Let fortune go to hell for it, not I.
 I speak too long ; but 'tis to peize the time,
 To eke it, and to draw it out in length,
 To stay you from election.

Bassanio. Let me choose ;

For, as I am, I live upon the rack. 25

Portia. Upon the rack, Bassanio ! then confess
 What treason there is mingled with your love.

Bassanio. None but that ugly treason of mistrust,
 Which makes me fear the enjoying of my love :
 There may as well be amity and life 30
 'Tween snow and fire, as treason and my love.

Portia. Ay, but I fear you speak upon the rack,
 Where men enforcèd do speak any thing.

Bassanio. Promise me life, and I'll confess the truth.

Portia. Well then, confess and live.

Bassanio. "Confess" and "love" 35

Had been the very sum of my confession :

O happy torment, when my torturer

Doth teach me answers for deliverance !

But let me to my fortune and the caskets.

Portia. Away, then ! I am locked in one of them : 40

If you do love me, you will find me out.

Nerissa and the rest, stand all aloof.

Let music sound while he doth make his choice ;

Then, if he lose, he makes a swanlike end,

Fading in music ; that the comparison 45

May stand more proper, my eye shall be the stream

And watery deathbed for him. He may win ;

And what is music then ? Then music is

Even as the flourish when true subjects bow

To a new-crownèd monarch : such it is 50
 As are those dulcet sounds in break of day
 That creep into the dreaming bridegroom's ear
 And summon him to marriage. Now he goes,
 With no less presence, but with much more love,
 Than young Alcides, when he did redeem 55
 The virgin tribute paid by howling Troy
 To the sea monster : I stand for sacrifice ;
 The rest aloof are the Dardanian wives,
 With blearèd visages, come forth to view
 The issue of the exploit. Go, Hercules ! 60
 Live thou, I live : with much, much more dismay
 I view the fight than thou that mak'st the fray.

*Music, whilst BASSANIO comments on the caskets
 to himself.*

SONG.

*Tell me where is fancy bred,
 Or in the heart or in the head ?
 How begot, how nourished ?* 65
Reply, reply.
*It is engendered in the eyes,
 With gazing fed ; and fancy dies
 In the cradle where it lies.*
Let us all ring fancy's knell ; 70
I'll begin it, — Ding, dong, bell.

All. Ding, dong, bell.

Bassanio. So may the outward shows be least themselves :

The world is still deceived with ornament.
 In law, what plea so tainted and corrupt 75
 But, being seasoned with a gracious voice,
 Obscures the show of evil ? In religion,
 What damnèd error, but some sober brow

Will bless it and approve it with a text,
 Hiding the grossness with fair ornament ? 80
 There is no vice so simple but assumes
 Some mark of virtue on his outward parts :
 How many cowards, whose hearts are all as false
 As stairs of sand, wear yet upon their chins
 The beards of Hercules and frowning Mars, 85
 Who, inward searched, have livers white as milk ;
 And these assume but valor's excrement
 To render them redoubted ! Look on beauty,
 And you shall see 'tis purchased by the weight ;
 Which therein works a miracle in nature, 90
 Making them lightest that wear most of it :
 So are those crispèd snaky golden locks
 Which make such wanton gambols with the wind,
 Upon supposèd fairness, often known
 To be the dowry of a second head, 95
 The skull that bred them in the sepulcher.
 Thus ornament is but the guilèd shore
 To a most dangerous sea ; the beauteous scarf
 Veiling an Indian beauty ; in a word,
 The seeming truth which cunning times put on 100
 To entrap the wisest. Therefore, thou gaudy gold,
 Hard food for Midas, I will none of thee ;
 Nor none of thee, thou pale and common drudge
 'Tween man and man : but thou, thou meager lead,
 Which rather threatenest than dost promise aught, 105
 Thy plainness moves me more than eloquence ;
 And here choose I : joy be the consequence !
Portia. [*Aside*] How all the other passions fleet to
 air,
 As doubtful thoughts, and rash-embraced despair,
 And shuddering fear, and green-eyed jealousy ! 110

O love! be moderate; allay thy ecstasy;
 In measure rain thy joy; scant this excess.
 I feel too much thy blessing: make it less,
 For fear I surfeit.

Bassanio.

What find I here?

[*Opening the leaden casket.*]

Fair Portia's counterfeit! What demi-god 115
 Hath come so near creation? Move these eyes?
 Or whether, riding on the balls of mine,
 Seem they in motion? Here are severed lips,
 Parted with sugar breath: so sweet a bar
 Should sunder such sweet friends. Here in her hairs 120
 The painter plays the spider and hath woven
 A golden mesh to entrap the hearts of men
 Faster than gnats in cobwebs: but her eyes, —
 How could he see to do them? having made one,
 Methinks it should have power to steal both his 125
 And leave itself unfurnished. Yet look, how far
 The substance of my praise doth wrong this shadow
 In underprizing it, so far this shadow
 Doth limp behind the substance. Here's the scroll,
 The continent and summary of my fortune. 130

[*Reads*] "*You that choose not by the view,
 Chance as fair and choose as true!
 Since this fortune falls to you,
 Be content and seek no new.
 If you be well pleased with this 135
 And hold your fortune for your bliss,
 Turn you where your lady is
 And claim her with a loving kiss.*"

A gentle scroll. Fair lady, by your leave;
 I come by note, to give and to receive. 140
 Like one of two contending in a prize,

That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no ; 145
So, thrice-fair lady, stand I, even so ;
As doubtful whether what I see be true,
Until confirmed, signed, ratified by you.

Portia. You see me, Lord Bassanio, where I stand,
Such as I am : though for myself alone 150
I would not be ambitious in my wish,
To wish myself much better ; yet, for you
I would be trebled twenty times myself ;
A thousand times more fair, ten thousand times
More rich ; 155
That only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account ; but the full sum of me
Is sum of nothing ; which, to term in gross,
Is an unlessoned girl, unschooled, unpracticed ; 160
Happy in this, she is not yet so old
But she may learn ; happier then in this,
She is not bred so dull but she can learn ;
Happiest of all in that her gentle spirit
Commits itself to yours to be directed, 165
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted : but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself ; and even now, but now, 170
This house, these servants, and this same myself
Are yours, my lord : I give them with this ring ;
Which when you part from, lose, or give away,
Let it presage the ruin of your love

And be my vantage to exclaim on you. 175

Bassanio. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins ;
And there is such confusion in my powers,
As, after some oration fairly spoke
By a belovèd prince, there doth appear 180
Among the buzzing pleasèd multitude ;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Expressed and not expressed. But when this ring
Parts from this finger, then parts life from hence : 185
Oh, then be bold to say Bassanio's dead !

Nerissa. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry, good joy : good joy, my lord and lady !

Gratiano. My lord Bassanio and my gentle lady, 190
I wish you all the joy that you can wish ;
For I am sure you can wish none from me :
And when your honors mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too. 195

Bassanio. With all my heart, so thou canst get a wife.

Gratiano. I thank your lordship, you have got me
one.

My eyes, my lord, can look as swift as yours :
You saw the mistress, I beheld the maid ;
You loved, I loved ; for intermission 200
No more pertains to me, my lord, than you.
Your fortune stood upon the casket there,
And so did mine too, as the matter falls ;
For wooing here until I sweat again,
And swearing till my very roof was dry 205
With oaths of love, at last, if promise last,

I got a promise of this fair one here
To have her love, provided that your fortune
Achieved her mistress.

Portia. Is this true, Nerissa?

Nerissa. Madam, it is, so you stand pleased withal. 210

Bassanio. And do you, Gratiano, mean good faith?

Gratiano. Yes, faith, my lord.

Bassanio. Our feast shall be much honored in your
marriage.

Gratiano. But who comes here? Lorenzo and his
infidel?

What, and my old Venetian friend Salanio? 215

*Enter LORENZO, JESSICA, and SALANIO, a messenger
from Venice.*

Bassanio. Lorenzo and Salanio, welcome hither ;
If that the power of my new interest here
Have power to bid you welcome. By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome. 220

Portia. So do I, my lord :
They are entirely welcome.

Lorenzo. I thank your honor. For my part, my lord,
My purpose was not to have seen you here ;
But meeting with Salanio by the way,
He did entreat me, past all saying nay, 225
To come with him along.

Salanio. I did, my lord ;
And I have reason for it. Signior Antonio
Commends him to you. [*Gives Bassanio a letter.*]

Bassanio. Ere I ope this letter,
I pray you, tell me how my good friend doth.

Salanio. Not sick, my lord, unless it be mind ; 230
Nor well, unless in mind : his letter there
Will show you his estate.

Gratiano. Nerissa, cheer yon stranger ; bid her
welcome.

Your hand, Salanio ; what's the news from Venice ?
How doth that royal merchant, good Antonio ? 235
I know he will be glad of our success ;
We are the Jasons, we have won the fleece.

Salanio. I would you had won the fleece that he
hath lost.

Portia. There are some shrewd contents in yon same
paper,

That steals the color from Bassanio's cheek : 240
Some dear friend dead ; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse !
With leave, Bassanio ; I am half yourself,
And I must have the half of anything 245
That this same paper brings you.

Bassanio. O sweet Portia,

Here are a few of the unpleasant'st words
That ever blotted paper ! Gentle lady,
When I did first impart my love to you,
I freely told you, all the wealth I had 250
Ran in my veins, I was a gentleman :
And then I told you true : and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you 255
That I was worse than nothing ; for, indeed,
I have engaged myself to a dear friend,
Engaged my friend to his mere enemy,

To feed my means. Here is a letter, lady ;
The paper as the body of my friend, 260
And every word in it a gaping wound,
Issuing lifeblood. But is it true, Salanio ?
Have all his ventures failed ? What, not one hit ?
From Tripolis, from Mexico and England,
From Lisbon, Barbary, and India ? 265
And not one vessel 'scape the dreadful touch
Of merchant-marring rocks ?

Salanio. Not one, my lord.

Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know 270
A creature, that did bear the shape of man,
So keen and greedy to confound a man :
He plies the duke at morning and at night,
And doth impeach the freedom of the state,
If they deny him justice : twenty merchants, 275
The duke himself, and the magnificoes
Of greatest port, have all persuaded with him ;
But none can drive him from the envious plea
Of forfeiture, of justice and his bond,

Jessica. When I was with him I have heard him swear 280
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him : and I know, my lord,
If law, authority, and power deny not, 285
It will go hard with poor Antonio.

Portia. Is it your dear friend that is thus in trouble ?

Bassanio. The dearest friend to me, the kindest man,
The best-conditioned and unwearied spirit
In doing courtesies, and one in whom 290

The ancient Roman honor more appears
Than any that draws breath in Italy.

Portia. What sum owes he the Jew?

Bassanio. For me three thousand ducats.

Portia. What, no more?

Pay him six thousand, and deface the bond; 295

Double six thousand, and then treble that,

Before a friend of this description

Shall lose a hair through Bassanio's fault.

First go with me to church and call me wife,

And then away to Venice to your friend; 300

For never shall you lie by Portia's side

With an unquiet soul. You shall have gold

To pay the petty debt twenty times over :

When it is paid, bring your true friend along.

My maid Nerissa and myself meantime 305

Will live as maids and widows. Come, away !

For you shall hence upon your wedding day :

Bid your friends welcome, show a merry cheer :

Since you are dear bought, I will love you dear.

But let me hear the letter of your friend. 310

Bassanio. [*Reads*] "*Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwith- 315 standing, use your pleasure: if your love do not persuade you to come, let not my letter.*"

Portia. O love, dispatch all business, and be gone !

Bassanio. Since I have your good leave to go away,

I will make haste : but, till I come again, 320

No bed shall e'er be guilty of my stay,

No rest be interposer 'twixt us twain. [*Exeunt.*

SCENE III. *Venice. A Street.*

Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler.

Shylock. Gaoler, look to him ; tell not me of mercy ;
This is the fool that lent out money gratis :
Gaoler, look to him.

Antonio. Hear me yet, good Shylock.

Shylock. I'll have my bond ; speak not against my
bond :

I have sworn an oath that I will have my bond. 5
Thou call'dst me dog before thou hadst a cause ;
But, since I am a dog, beware my fangs :
The duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request. 10

Antonio. I pray thee, hear me speak.

Shylock. I'll have my bond ; I will not hear thee speak :
I'll have my bond ; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield 15
To Christian intercessors. Follow not ;
I'll have no speaking : I will have my bond. [*Exit.*

Salarino. It is the most impenetrable cur
That ever kept with men.

Antonio. Let him alone :
I'll follow him no more with bootless prayers. 20
He seeks my life ; his reason well I know :
I oft delivered from his forfeitures
Many that have at times made moan to me ;
Therefore he hates me.

Salarino. I am sure the duke
Will never grant this forfeiture to hold. 25

Antonio. The duke cannot deny the course of law ;

For the commodity that strangers have
 With us in Venice. If it be denied,
 'Twill much impeach the justice of the state;
 Since that the trade and profit of the city 30
 Consisteth of all nations. Therefore, go:
 These griefs and losses have so bated me,
 That I shall hardly spare a pound of flesh
 To-morrow to my bloody creditor.
 Well, gaoler, on. Pray God, Bassanio come 35
 To see me pay his debt, and then I care not!

[*Exeunt.*

SCENE IV. *Belmont. A Room in PORTIA'S House.*

Enter PORTIA, NERISSA, LORENZO, JESSICA, and
 BALTHASAR.

Lorenzo. Madam, although I speak it in your presence,
 You have a noble and a true conceit
 Of godlike amity; which appears most strongly
 In bearing thus the absence of your lord.
 But if you knew to whom you show this honor, 5
 How true a gentleman you send relief,
 How dear a lover of my lord your husband,
 I know you would be prouder of the work
 Than customary bounty can enforce you.

Portia. I never did repent for doing good, 10
 Nor shall not now: for in companions
 That do converse and waste the time together,
 Whose souls do bear an equal yoke of love,
 There must be needs a like proportion 15
 Of lineaments, of manners, and of spirit;
 Which makes me think that this Antonio,
 Being the bosom lover of my lord,
 Must needs be like my lord. If it be so,

How little is the cost I have bestowed
 In purchasing the semblance of my soul 20
 From out the state of hellish misery !
 This comes too near the praising of myself ;
 Therefore no more of it : hear other things.
 Lorenzo, I commit into your hands
 The husbandry and manage of my house 25
 Until my lord's return : for mine own part,
 I have toward heaven breathed a secret vow
 To live in prayer and contemplation,
 Only attended by Nerissa here,
 Until her husband and my lord's return. 30
 There is a monastery two miles off ;
 And there will we abide. I do desire you
 Not to deny this imposition ;
 The which my love and some necessity
 Now lays upon you. 35

Lorenzo. Madame, with all my heart ;
 I shall obey you in all fair commands.

Portia. My people do already know my mind,
 And will acknowledge you and Jessica
 In place of Lord Bassanio and myself.
 And so farewell, till we shall meet again. 40

Lorenzo. Fair thoughts and happy hours attend on
 you !

Jessica. I wish your ladyship all heart's content.

Portia. I thank you for your wish, and am well
 pleased

To wish it back on you : fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*

Now, Balthasar, 45
 As I have ever found thee honest-true,
 So let me find thee still. Take this same letter,

And use thou all the endeavor of a man
In speed to Padua : see thou render this
Into my cousin's hand, Doctor Bellario ; 50
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagined speed
Unto the traject, to the common ferry
Which trades to Venice. Waste no time in words,
But get thee gone : I shall be there before thee. 55

Balthasar. Madame, I go with all convenient speed.

[*Exit.*

Portia. Come on, Nerissa ; I have work in hand
That you yet know not of : we'll see our husbands
Before they think of us.

Nerissa. Shall they see us?

Portia. They shall, Nerissa ; but in such a habit, 60
That they shall think we are accomplishèd
With that we lack. I'll hold thee any wager,
When we are both accoutered like young men,
I'll prove the prettier fellow of the two,
And wear my dagger with the braver grace, 65
And speak between the change of man and boy
With a reed voice, and turn two mincing steps
Into a manly stride, and speak of frays
Like a fine bragging youth, and tell quaint lies,
How honorable ladies sought my love, 70
Which I denying, they fell sick and died ;
I could not do withal ; then I'll repent,
And wish, for all that, that I had not killed them ;
And twenty of these puny lies I'll tell,
That men shall swear I have discontinued school 75
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practice.

But come, I'll tell thee all my whole device
When I am in my coach, which stays for us 80
At the park gate ; and therefore haste away,
For we must measure twenty miles to-day. [*Exeunt.*

SCENE V. *The Same. A Garden.*

Enter LAUNCELOT and JESSICA.

Launcelot. Yes, truly ; for, look you, the sins of the father are to be laid upon the children : therefore, I promise ye, I fear you. I was always plain with you, and so now I speak my agitation of the matter : therefore be of good cheer, for truly I think you are damned. 5
There is but one hope in it that can do you any good ; and that is but a kind of base hope neither.

Jessica. And what hope is that, I pray thee ?

Launcelot. Marry, you may partly hope that you are not the Jew's daughter. 10

Jessica. That were a kind of base hope, indeed : so the sins of my mother should be visited upon me.

Launcelot. Truly then I fear you are damned both by father and mother : thus when I shun Scylla, your father, I fall into Charybdis, your mother : well, you 15
are gone both ways.

Jessica. I shall be saved by my husband ; he hath made me a Christian.

Launcelot. Truly the more to blame he : we were Christians enow before ; e'en as many as could well 20
live, one by another. This making of Christians will raise the price of hogs : if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter LORENZO.

Jessica. I'll tell my husband, Launcelot, what you 25
say : here he comes.

Lorenzo. I shall grow jealous of you shortly, Launce-
lot.

Jessica. Nay, you need not fear us, Lorenzo :
Launcelot and I are out. He tells me flatly, there is 30
no mercy for me in heaven, because I am a Jew's
daughter : and he says, you are no good member of the
commonwealth, for in converting Jews to Christians,
you raise the price of pork.

Lorenzo. Go in, sirrah ; bid them prepare for dinner. 35

Launcelot. That is done, sir ; they have all stomachs.

Lorenzo. Goodly Lord, what a wit-snapper are you !
then bid them prepare dinner.

Launcelot. That is done too, sir ; only "cover" is
the word. 40

Lorenzo. Will you cover then, sir ?

Launcelot. Not so, sir, neither ; I know my duty.

Lorenzo. Yet more quarreling with occasion ! Wilt
thou show the whole wealth of thy wit in an instant ?
I pray thee, understand a plain man in his plain mean- 45
ing : go to thy fellows ; bid them cover the table, serve
in the meat, and we will come in to dinner.

Launcelot. For the table, sir, it shall be served in ;
for the meat, sir, it shall be covered ; for your coming
in to dinner, sir, why, let it be as humors and conceits 50
shall govern. [Exit.

Lorenzo. O dear discretion, how his words are suited !
The fool hath planted in his memory
An army of good words ; and I do know
A many fools, that stand in better place, 55

Garnished like him, that for a tricky word
 Defy the matter. How cheer'st thou, Jessica?
 And now, good sweet, say thy opinion,
 How dost thou like the Lord Bassanio's wife?

Jessica. Past all expressing. It is very meet 60
 The Lord Bassanio live an upright life;
 For, having such a blessing in his lady,
 He finds the joys of heaven here on earth;
 And if on earth he do not merit it, then
 In reason he should never come to heaven. 65
 Why, if two gods should play some heavenly match
 And on the wager lay two earthly women,
 And Portia one, there must be something else
 Pawned with the other, for the poor rude world
 Hath not her fellow. 70

Lorenzo. Even such a husband
 Hast thou of me as she is for a wife.

Jessica. Nay, but ask my opinion too of that.

Lorenzo. I will anon: first, let us go to dinner.

Jessica. Nay, let me praise you while I have a stomach.

Lorenzo. No, pray thee, let it serve for table-talk; 75
 Then, howsoe'er thou speak'st, 'mong other things
 I shall digest it.

Jessica. Well, I'll set you forth. [*Exeunt.*]

ACT IV

SCENE I. *Venice. A Court of Justice.*

*Enter the DUKE, the Magnificoes, ANTONIO, BASSANIO,
 GRATIANO, SALERIO, and others.*

Duke. What, is Antonio here?

Antonio. Ready, so please your grace.

Duke. I am sorry for thee : thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty 5
From any dram of mercy.

Antonio. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course ; but since he stands obdurate
And that no lawful means can carry me
Out of his envy's reach, I do oppose 10
My patience to his fury, and am armed
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

Duke. Go one, and call the Jew into the court.

Salerio. He is ready at the door : he comes, my lord. 15

Enter SHYLOCK.

Duke. Make room, and let him stand before our face.
Shylôck, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act ; and then 'tis thought 20
Thou'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty ;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touched with human gentleness and love, 25
Forgive a moiety of the principal ;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down
And pluck commiseration of his state 30
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never trained

To offices of tender courtesy.

We all expect a gentle answer, Jew.

Shylock. I have possessed your grace of what I 35
purpose ;

And by our holy Sabbath have I sworn

To have the due and forfeit of my bond :

If you deny it, let the danger light

Upon your charter and your city's freedom.

You'll ask me why I rather choose to have 40

A weight of carrion flesh than to receive

Three thousand ducats : I'll not answer that :

But, say, it is my humor : is it answered ?

What if my house be troubled with a rat

And I be pleased to give ten thousand ducats 45

To have it baned ? What, are you answered yet ?

Some men there are love not a gaping pig ;

Some, that are mad if they behold a cat ;

And others, at the bagpipe ; for affection,

Mistress of passion, sways it to the mood 50

Of what it likes or loathes. Now, for your answer :

As there is no firm reason to be rendered,

Why he cannot abide a gaping pig ;

Why he, a harmless necessary cat ;

So can I give no reason, nor I will not, 55

More than a lodged hate and a certain loathing

I bear Antonio, that I follow thus

A losing suit against him. Are you answered ?

Bassanio. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty. 60

Shylock. I am not bound to please thee with my
answers.

Bassanio. Do all men kill the things they do not
love ?

Shylock. Hates any man the thing he would not kill?

Bassanio. Every offense is not a hate at first.

Shylock. What, would'st thou have a serpent sting thee twice? 65

Antonio. I pray you, think you question with the Jew:

You may as well go stand upon the beach
And bid the main flood bate his usual height ;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb ; 70
You may as well forbid the mountain pines
To wag their high tops and to make no noise,
When they are fretten with the gusts of heaven ;
You may as well do anything most hard,
As seek to soften that — than which what's harder? — 75
His Jewish heart : therefore, I do beseech you,
Make no more offers, use no further means,
But with all brief and plain conveniency
Let me have judgment and the Jew his will.

Bassanio. For thy three thousand ducats here is six. 80

Shylock. If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not draw them ; I would have my bond.

Duke. How shalt thou hope for mercy, rendering none?

Shylock. What judgment shall I dread, doing no 85 wrong?

You have among you many a purchased slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them : shall I say to you,
Let them be free, marry them to your heirs? 90

Why sweat they under burthens? let their beds
 Be made as soft as yours and let their palates
 Be seasoned with such viands? You will answer,
 "The slaves are ours": so do I answer you:
 The pound of flesh, which I demand of him, 95
 Is dearly bought; 'tis mine and I will have it.
 If you deny me, fie upon your law!
 There is no force in the decrees of Venice.

I stand for judgment: answer; shall I have it?

Duke. Upon my power I may dismiss this court, 100
 Unless Bellario, a learned doctor,
 Whom I have sent for to determine this,
 Come here to-day.

Salerio. My lord, here stays without
 A messenger with letters from the doctor,
 New come from Padua. 105

Duke. Bring us the letters; call the messenger.

Bassanio. Good cheer, Antonio! What, man, courage yet!

The Jew shall have my flesh, blood, bones and all,
 Ere thou shalt lose for me one drop of blood.

Antonio. I am a tainted wether of the flock, 110
 Meetest for death: the weakest kind of fruit
 Drops earliest to the ground; and so let me:
 You cannot better be employed, Bassanio,
 Than to live still and write mine epitaph.

Enter NERISSA, dressed like a lawyer's clerk.

Duke. Came you from Padua, from Bellario? 115

Nerissa. From both, my lord. Bellario greets your
 grace. [*Presenting a letter.*]

Bassanio. Why dost thou whet thy knife so earnestly?

Shylock. To cut the forfeiture from that bankrupt there.

Gratiano. Not on thy sole, but on thy soul, harsh Jew,

Thou mak'st thy knife keen ; but no metal can, 120
No, not the hangman's ax, bear half the keenness
Of thy sharp envy. Can no prayers pierce thee ?

Shylock. No, none that thou hast wit enough to make.

Gratiano. Oh, be thou damned, inexorable dog !
And for thy life let justice be accused. 125

Thou almost mak'st me waver in my faith,
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men : thy currish spirit
Governed a wolf, who, hanged for human slaughter, 130
Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallowed dam,
Infused itself in thee ; for thy desires
Are wolfish, bloody, starved, and ravenous.

Shylock. Till thou canst rail the seal from off my 135
bond,

Thou but offend'st thy lungs to speak so loud :
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.

Duke. This letter from Bellario doth commend
A young and learned doctor to our court. 140
Where is he ?

Nerissa. He attendeth here hard by,
To know your answer, whether you'll admit him.

Duke. With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Mean time the court shall hear Bellario's letter. 145

Clerk. [*Reads*] “Your grace shall understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the cause in controversy between the 150 Jew and Antonio the merchant: we turned o’er many books together: he is furnished with my opinion; which, bettered with his own learning, the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your grace’s request in my stead. I beseech you, let his 155 lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.”

Duke. You hear the learned Bellario, what he writes: 160 And here, I take it, is the doctor come.

Enter PORTIA, dressed like a doctor of laws.

Give me your hand. Came you from old Bellario?

Portia. I did, my lord.

Duke. You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court? 165

Portia. I am informèd throughly of the cause. —
Which is the merchant here, and which the Jew?

Duke. Antonio and old Shylock, both stand forth.

Portia. Is your name Shylock?

Shylock. Shylock is my name.

Portia. Of a strange nature is the suit you follow; 170
Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.

You stand within his danger, do you not? [*To Antonio*]

Antonio. Aye, so he says.

Portia. Do you confess the bond?

Antonio. I do. 175

Portia. Then must the Jew be merciful.

Shylock. On what compulsion must I? tell me that.

Portia. The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes: 180

'Tis mightiest in the mightiest: it becomes

The thronèd monarch better
than his crown;

His scepter shows the force of
temporal power,

The attribute to awe and
majesty,

Wherein doth sit the dread and
fear of kings;

But mercy is above this scep-
tered sway;

It is enthronèd in the hearts of
kings,

It is an attribute to God him-
self;

And earthly power doth then show likest God's

When mercy seasons justice. Therefore, Jew, 190

Though justice be thy plea, consider this,

That, in the course of justice, none of us

Should see salvation: we do pray for mercy;

And that same prayer doth teach us all to render

The deeds of mercy. I have spoke thus much 195

To mitigate the justice of thy plea;

Which if thou follow, this strict court of Venice

Must needs give sentence 'gainst the merchant there.



ELLEN TERRY AS PORTIA

Shylock. My deeds upon my head! I crave the law,
The penalty and forfeit of my bond. 200

Portia. Is he not able to discharge the money?

Bassanio. Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart: 205
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will. 210

Portia. It must not be; there is no power in Venice
Can alter a decree establishèd:
'Twill be recorded for a precedent,
And many an error by the same example
Will rush into the state: it cannot be. 215

Shylock. A Daniel come to judgment! yea, a Daniel!
O wise young judge, how I do honor thee!

Portia. I pray you, let me look upon the bond.

Shylock. Here 'tis, most reverend doctor, here it is.

Portia. Shylock, there's thrice thy money offered thee. 220

Shylock. An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.

Portia. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off 225
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.

Shylock. When it is paid according to the tenor.
It doth appear you are a worthy judge;
You know the law, your exposition 230

Hath been most sound : I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgment : by my soul I swear
There is no power in the tongue of man
To alter me : I stay here on my bond. 235

Antonio. Most heartily I do beseech the court
To give the judgment.

Portia. Why then, thus it is :
You must prepare your bosom for his knife.

Shylock. O noble judge ! O excellent young man !

Portia. For the intent and purpose of the law 240
Hath full relation to the penalty,
Which here appeareth due upon the bond.

Shylock. 'Tis very true : O wise and upright judge !
How much more elder art thou than thy looks !

Portia. Therefore lay bare your bosom. 245

Shylock. Aye, his breast :
So says the bond : doth it not, noble judge ?

“Nearest his heart :” those are the very words.

Portia. It is so. Are there balance here to weigh
The flesh ?

Shylock. I have them ready. 250

Portia. Have by some surgeon, Shylock, on your
charge,
To stop his wounds, lest he do bleed to death.

Shylock. Is it so nominated in the bond ?

Portia. It is not so expressed : but what of that ?
'Twere good you do so much for charity. 255

Shylock. I cannot find it ; 'tis not in the bond.

Portia. You, merchant, have you anything to say ?

Antonio. But little : I am armed and well prepared.
Give me your hand, Bassanio : fare you well !
Grieve not that I am fallen to this for you ; 260

For herein Fortune shows herself more kind
 Than is her custom : it is still her use
 To let the wretched man outlive his wealth,
 To view with hollow eye and wrinkled brow
 An age of poverty ; from which lingering penance 265
 Of such a misery doth she cut me off.

Commend me to your honorable wife :
 Tell her the process of Antonio's end ;
 Say how I loved you, speak me fair in death ;
 And, when the tale is told, bid her be judge 270
 Whether Bassanio had not once a lover.
 Repent not you that you shall lose your friend,
 And he repents not that he pays your debt ;
 For if the Jew do cut but deep enough,
 I'll pay it presently with all my heart. 275

Bassanio. Antonio, I am married to a wife
 Which is as dear to me as life itself ;
 But life itself, my wife, and all the world,
 Are not with me esteemed above thy life :
 I would lose all, aye, sacrifice them all 280
 Here to this devil, to deliver you.

Portia. Your wife would give you little thanks for
 that,
 If she were by, to hear you make the offer.

Gratiano. I have a wife, whom, I protest, I love :
 I would she were in heaven, so she could 285
 Entreat some power to change this currish Jew.

Nerissa. 'Tis well you offer it behind her back ;
 The wish would make else an unquiet house.

Skylock. [*Aside*] These be the Christian husbands.
 I have a daughter ;
 Would any of the stock of Barabbas 290
 Had been her husband rather than a Christian !

[To PORTIA.] We trifle time : I pray thee, pursue sentence.

Portia. A pound of that same merchant's flesh is thine :
The court awards it, and the law doth give it.

Shylock. Most rightful judge ! 295

Portia. And you must cut this flesh from off his
breast :

The law allows it, and the court awards it.

Shylock. Most learned judge ! A sentence ! Come,
prepare !

Portia. Tarry a little ; there is something else.
This bond doth give thee here no jot of blood ; 300
The words expressly are " a pound of flesh " :
Take then thy bond, take thou thy pound of flesh ;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate 305
Unto the state of Venice.

Gratiano. O upright judge ! Mark, Jew : O learned
judge !

Shylock. Is that the law ?

Portia. Thyself shalt see the act :
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desirest. 310

Gratiano. O learned judge ! Mark, Jew : a learned
judge !

Shylock. I take his offer, then ; pay the bond thrice
And let the Christian go.

Bassanio. Here is the money.

Portia. Soft !

The Jew shall have all justice ; soft ! no haste : 315
He shall have nothing but the penalty.

Gratiano. O Jew ! an upright judge, a learned judge !

Portia. Therefore prepare thee to cut off the flesh.
 Shed thou no blood, nor cut thou less nor more
 But just a pound of flesh : if thou cutt'st more 320
 Or less than a just pound, be it but so much
 As makes it light or heavy in the substance
 Or the division of the twentieth part
 Of one poor scruple, nay, if the scale do turn
 But in the estimation of a hair, 325
 Thou diest and all thy goods are confiscate.

Gratiano. A second Daniel, a Daniel, Jew !
 Now, infidel, I have thee on the hip.

Portia. Why doth the Jew pause? take thy forfeiture.

Shylock. Give me my principal, and let me go. 330

Bassanio. I have it ready for thee; here it is.

Portia. He hath refused it in the open court :
 He shall have merely justice and his bond.

Gratiano. A Daniel, still say I, a second Daniel !
 I thank thee, Jew, for teaching me that word. 335

Shylock. Shall I not have barely my principal ?

Portia. Thou shalt have nothing but the forfeiture,
 To be so taken at thy peril, Jew.

Shylock. Why, then the devil give him good of it !
 I'll stay no longer question. 340

Portia. Tarry, Jew :

The law hath yet another hold on you.

It is enacted in the laws of Venice,

If it be proved against an alien

That by direct or indirect attempts

He seek the life of any citizen, 345

The party 'gainst the which he doth contrive

Shall seize one half his goods ; the other half

Comes to the privy coffer of the state ;



Painting by Ad. Schmitz.

"TARRY A LITTLE; THERE IS SOMETHING ELSE."

And the offender's life lies in the mercy
Of the duke only, 'gainst all other voice. 350
In which predicament, I say, thou stand'st ;
For it appears, by manifest proceeding,
That indirectly and directly too
Thou hast contrived against the very life
Of the defendant ; and thou hast incurred 355
The danger formerly by me rehearsed.
Down therefore and beg mercy of the duke.

Gratiano. Beg that thou mayst have leave to hang
thyself :

And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord ; 360
Therefore thou must be hanged at the state's charge.

Duke. That thou shalt see the difference of our spirit,
I pardon thee thy life before thou ask it :
For half thy wealth, it is Antonio's ;
The other half comes to the general state, 365
Which humbleness may drive unto a fine.

Portia. Aye, for the state, not for Antonio.

Shylock. Nay, take my life and all ; pardon not that :
You take my house when you do take the prop
That doth sustain my house ; you take my life 370
When you do take the means whereby I live.

Portia. What mercy can you render him, Antonio ?

Gratiano. A halter gratis ; nothing else, for God's
sake.

Antonio. So please my lord the duke and all the court
To quit the fine for one half of his goods, 375
I am content ; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter :

Two things provided more: that, for this favor, 380
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possessed
Unto his son Lorenzo and his daughter.

Duke. He shall do this, or else I do recant 385
The pardon that I late pronouncèd here.

Portia. Art thou contented, Jew? what dost thou
say?

Shylock. I am content.

Portia. Clerk, draw a deed of gift.

Shylock. I pray you, give me leave to go from hence;
I am not well: send the deed after me, 390
And I will sign it.

Duke. Get thee gone, but do it.

Gratiano. In christening shalt thou have two god-
fathers:

Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font.

[*Exit Shylock.*]

Duke. Sir, I entreat you home with me to dinner. 395

Portia. I humbly do desire your grace of pardon:
I must away this night toward Padua,
And it is meet I presently set forth.

Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman, 400
For, in my mind, you are much bound to him.

[*Exeunt Duke and his train.*]

Bassanio. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties; in lieu whereof,
Three thousand ducats, due unto the Jew, 405
We freely cope your courteous pains withal.

Antonio. And stand indebted, over and above,
In love and service to you evermore.

Portia. He is well paid that is well satisfied;
And I, delivering you, am satisfied 410
And therein do account myself well paid:
My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.

Bassanio. Dear sir, of force I must attempt you 415
further:

Take some remembrance of us, as a tribute,
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.

Portia. You press me far, and therefore I will yield.
[*To Antonio*] Give me your gloves, I'll wear them for 420
your sake;

[*To Bassanio*] And, for your love, I'll take this ring
from you:

Do not draw back your hand; I'll take no more;
And you in love shall not deny me this.

Bassanio. This ring, good sir, alas, it is a trifle!
I will not shame myself to give you this. 425

Portia. I will have nothing else but only this;
And now methinks I have a mind to it.

Bassanio. There's more depends on this than on the
value.

The dearest ring in Venice will I give you,
And find it out by proclamation: 430
Only for this, I pray you, pardon me.

Portia. I see, sir, you are liberal in offers:
You taught me first to beg; and now methinks
You teach me how a beggar should be answered.

Bassanio. Good sir, this ring was given me by my wife; 435

And when she put it on, she made me vow
That I should neither sell nor give nor lose it.

Portia. That 'scuse serves many men to save their
gifts.

An if your wife be not a mad woman,
And know how well I have deserved the ring, 440
She would not hold out enemy forever,
For giving it to me. Well, peace be with you!

[*Exeunt Portia and Nerissa.*]

Antonio. My Lord Bassanio, let him have the ring;
Let his deservings and my love withal
Be valued 'gainst your wife's commandment. 445

Bassanio. Go, Gratiano, run and overtake him;
Give him the ring, and bring him, if thou canst,
Unto Antonio's house: away! make haste.

[*Exit Gratiano.*]

Come, you and I will thither presently;
And in the morning early will we both 450
Fly toward Belmont: come, Antonio. [*Exeunt.*]

SCENE II. *The Same. A Street.*

Enter PORTIA and NERISSA.

Portia. Inquire the Jew's house out, give him this
deed
And let him sign it: we'll away to-night
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

Gratiano. Fair sir, you are well o'erta'en: 5
My Lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.

Portia. That cannot be :
 His ring I do accept most thankfully :
 And so I pray you, tell him : furthermore, 10
 I pray you, show my youth old Shylock's house.

Gratiano. That will I do.

Nerissa. Sir, I would speak with you.
 [*Aside to Portia*] I'll see if I can get my husband's
 ring,

Which I did make him swear to keep forever.

Portia. [*Aside to Nerissa*] Thou mayst, I warrant. 15

We shall have old swearing
 That they did give the rings away to men ;
 But we'll outface them, and outswear them too.
 [*Aloud*] Away ! make haste : thou know'st where I will
 tarry.

Nerissa. Come, good sir, will you show me to this
 house? [*Exeunt.*]

ACT V

SCENE I. *Belmont. Avenue to PORTIA'S House.*

Enter LORENZO and JESSICA.

Lorenzo. The moon shines bright : in such a night as
 this,

When the sweet wind did gently kiss the trees
 And they did make no noise, in such a night
 Troilus methinks mounted the Trojan walls
 And sighed his soul toward the Grecian tents, 5
 Where Cressid lay that night.

Jessica. In such a night
 Did Thisbe fearfully o'ertrip the dew
 And saw the lion's shadow ere himself,
 And ran dismayed away.

Lorenzo. In such a night
 Stood Dido with a willow in her hand 10
 Upon the wild sea banks and waved her love
 To come again to Carthage.

Jessica. In such a night
 Medea gathered the enchanted herbs
 That did renew old Æson.

Lorenzo. In such a night
 Did Jessica steal from the wealthy Jew 15
 And with an unthrift love did run from Venice
 As far as Belmont.

Jessica. In such a night
 Did young Lorenzo swear he loved her well,
 Stealing her soul with many vows of faith,
 And ne'er a true one.

Lorenzo. In such a night 20
 Did pretty Jessica, like a little shrew,
 Slander her love, and he forgave it her.

Jessica. I would out-night you, did nobody come;
 But, hark, I hear the footing of a man.

Enter STEPHANO.

Lorenzo. Who comes so fast in silence of the night? 25

Stephano. A friend.

Lorenzo. A friend! what friend? your name, I pray
 you, friend?

Stephano. Stephano is my name; and I bring word
 My mistress will before the break of day
 Be here at Belmont: she doth stray about 30
 By holy crosses, where she kneels and prays
 For happy wedlock hours.

Lorenzo. Who comes with her?

Stephano. None but a holy hermit and her maid.
I pray you, is my master yet returned?

Lorenzo. He is not, nor we have not heard from him. 35
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Launcelot. Sola, sola! wo, ha, ho! sola, sola!

Lorenzo. Who calls? 40

Launcelot. Sola! did you see Master Lorenzo and
Mistress Lorenzo? sola, sola!

Lorenzo. Leave hollaing, man: here.

Launcelot. Sola! where? where? 45

Lorenzo. Here.

Launcelot. Tell him there's a post come from my
master, with his horn full of good news: my master
will be here ere morning. [*Exit.*

Lorenzo. Sweet soul, let's in, and there expect their
coming.

And yet no matter: why should we go in? 50

My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air.

[*Exit Stephano.*

How sweet the moonlight sleeps upon this bank!

Here will we sit and let the sounds of music 55

Creep in our ears: soft stillness and the night

Become the touches of sweet harmony.

Sit, Jessica. Look how the floor of heaven

Is thick inlaid with patines of bright gold:

There's not the smallest orb which thou behold'st, 60

But in his motion like an angel sings,

Still quiring to the young-eyed cherubins ;
Such harmony is in immortal souls ;
But whilst this muddy vesture of decay
Doth grossly close us in, we cannot hear it. 65

Enter Musicians.

Come, ho ! and wake Diana with a hymn :
With sweetest touches pierce your mistress' ear
And draw her home with music. [*Music.*

Jessica. I am never merry when I hear sweet music.

Lorenzo. The reason is, your spirits are attentive : 70
For do but note a wild and wanton herd
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood ;
If they but hear perchance a trumpet sound, 75
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music : therefore the poet
Did feign that Orpheus drew trees, stones, and floods ; 80
Since naught so stockish, hard, and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils ; 85
The motions of his spirit are dull as night
And his affections dark as Erebus :
Let no such man be trusted. Mark the music.

Enter PORTIA and NERISSA.

Portia. That light we see is burning in my hall.
How far that little candle throws his beams ! 90
So shines a good deed in a naughty world.

Nerissa. When the moon shone, we did not see the candle.

Portia. So doth the greater glory dim the less :
A substitute shines brightly as a king
Until a king be by, and then his state 95
Empties itself, as doth an inland brook
Into the main of waters. Music ! hark !

Nerissa. It is your music, madam, of the house.

Portia. Nothing is good, I see, without respect :
Methinks it sounds much sweeter than by day. 100

Nerissa. Silence bestows that virtue on it, madam.

Portia. The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought 105
No better a musician than the wren.

How many things by season seasoned are
To their right praise and true perfection !
Peace, ho ! the moon sleeps with Endymion
And would not be awaked. [*Music ceases.* 110

Lorenzo. That is the voice,
Or I am much deceived, of Portia.

Portia. He knows me as the blind man knows the
cuckoo,
By the bad voice.

Lorenzo. Dear lady, welcome home.

Portia. We have been praying for our husbands'
healths,
Which speed, we hope, the better for our words. 115
Are they returned ?

Lorenzo. Madam, they are not yet ;
But there is come a messenger before,
To signify their coming.

Portia.

Go in, Nerissa ;

Give order to my servants that they take

No note at all of our being absent hence ; 120

Nor you, Lorenzo ; Jessica, nor you. [*A tucket sounds.*

Lorenzo. Your husband is at hand ; I hear his trumpet :

We are no telltales, madam ; fear you not.

Portia. This night methinks is but the daylight sick :

It looks a little paler : 'tis a day, 125

Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, and their followers.

Bassanio. We should hold day with the Antipodes,
If you would walk in absence of the sun.

Portia. Let me give light, but let me not be light ;
For a light wife doth make a heavy husband, 130
And never be Bassanio so for me :

But God sort all ! You are welcome home, my lord.

Bassanio. I thank you, madam. Give welcome to
my friend.

This is the man, this is Antonio,
To whom I am so infinitely bound. 135

Portia. You should in all sense be much bound to
him,

For, as I hear, he was much bound for you.

Antonio. No more than I am well acquitted of.

Portia. Sir, you are very welcome to our house :
It must appear in other ways than words, 140
Therefore I scant this breathing courtesy.

Gratiano. [*To Nerissa*] By yonder moon I swear
you do me wrong ;

In faith, I gave it to the judge's clerk.

Portia. A quarrel, ho, already ! what's the matter?

Gratiano. About a hoop of gold, a paltry ring 145
That she did give to me, whose posy was
For all the world like cutler's poetry
Upon a knife, "Love me, and leave me not."

Nerissa. What talk you of the posy or the value?
You swore to me, when I did give it you, 150
That you would wear it till your hour of death
And that it should lie with you in your grave :
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk ! no, God's my judge, 155
The clerk will ne'er wear hair on's face that had
it.

Gratiano. He will, an if he live to be a man.

Nerissa. Aye, if a woman live to be a man.

Gratiano. Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbèd boy, 160
No higher than thyself, the judge's clerk,
A prating boy, that begged it as a fee :
I could not for my heart deny it him.

Portia. You were to blame, I must be plain with
you,
To part so slightly with your wife's first gift ; 165
A thing stuck on with oaths upon your finger
And riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it ; and here he stands ;
I dare be sworn for him he would not leave it 170
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief :
An 'twere to me, I should be mad at it.

Bassanio. [*Aside*] Why, I were best to cut my left
hand off 175

And swear I lost the ring defending it.

Gratiano. My Lord Bassanio gave his ring away
Unto the judge that begged it and indeed
Deserved it too; and then the boy, his clerk,
That took some pains in writing, he begged mine; 180
And neither man nor master would take aught
But the two rings.

Portia. What ring gave you, my lord?
Not that, I hope, which you received of me.

Bassanio. If I could add a lie unto a fault,
I would deny it; but you see my finger 185
Hath not the ring upon it; it is gone.

Portia. Even so void is your false heart of truth.
By heaven, I will never be your wife
Until I see the ring.

Nerissa. No, nor I yours
Till I again see mine.

Bassanio. Sweet Portia, 190
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When naught would be accepted but the ring, 195
You would abate the strength of your displeasure.

Portia. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honor to contain the ring,
You would not then have parted with the ring. 200
What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty

To urge the thing held as a ceremony?

Nerissa teaches me what to believe :

205

I'll die for't but some woman had the ring.

Bassanio. No, by my honor, madam, by my soul,

No woman had it, but a civil doctor,

Which did refuse three thousand ducats of me

And begged the ring ; the which I did deny him

210

And suffered him to go displeased away ;

Even he that did uphold the very life

Of my dear friend. What should I say, sweet lady?

I was enforced to send it after him ;

I was beset with shame and courtesy ;

215

My honor would not let ingratitude

So much besmear it. Pardon me, good lady ;

For, by these blessed candles of the night,

Had you been there, I think you would have begged

The ring of me to give the worthy doctor.

220

Portia. Let not that doctor e'er come near my house :

Since he hath got the jewel that I loved,

And that which you did swear to keep for me,

I will become as liberal as you :

I'll not deny him anything I have.

225

Nerissa. Nor I his clerk ; therefore be well advised

How you do leave me to mine own protection.

Antonio. I am the unhappy subject of these quarrels.

Portia. Sir, grieve not you ; you are welcome notwithstanding.

Bassanio. Portia, forgive me this enforced wrong : 230

And, in the hearing of these many friends,

I swear to thee, even by thine own fair eyes,

Wherein I see myself —

Portia. Mark you but that !

In both my eyes he doubly sees himself ;

In each eye, one : swear by your double self, 235
And there's an oath of credit.

Bassanio. Nay, but hear me :
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.

Antonio. I once did lend my body for his wealth ;
Which, but for him that had your husband's ring, 240
Had quite miscarried : I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.

Portia. Then you shall be his surety. Give him this
And bid him keep it better than the other. 245

Antonio. Here, Lord Bassanio ; swear to keep this
ring.

Bassanio. By heaven, it is the same I gave the
doctor !

Portia. I had it of him. You are all amazed :
Here is a letter ; read it at your leisure ;
It comes from Padua, from Bellario : 250
There you shall find that Portia was the doctor,
Nerissa there her clerk : Lorenzo here
Shall witness I set forth as soon as you
And even but now returned ; I have not yet
Entered my house. Antonio, you are welcome ; 255
And I have better news in store for you
Than you expect : unseal this letter soon ;
There you shall find three of your argosies
Are richly come to harbor suddenly :
You shall not know by what strange accident 260
I chanced on this letter.

Antonio. I am dumb.

Bassanio. Were you the doctor and I knew you
not?

Antonio. Sweet lady, you have given me life and living;

For here I read for certain that my ships
Are safely come to road.

265

Portia. How now, Lorenzo!
My clerk hath some good comforts too for you.

Nerissa. Aye, and I'll give them him without a fee.
There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possessed of.

270

Lorenzo. Fair ladies, you drop manna in the way
Of starved people.

Portia. It is almost morning,
And yet I am sure you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.

275

[*Exeunt.*]

EXERCISES AND NOTES

I. THE STORY

The elements of a drama are plot (story, or "fable"), characters, dialogue, action, and literary peculiarities. Naturally, the interest of the reader is centered at first in the plot or story. In the study of any drama the first step should always be to read the whole play for the sake of the story. Commentaries, critical essays, etc., have but little value unless the drama has been read at least once. Our first exercise, then, is to read the entire play once (or oftener, if necessary), and reproduce orally or in writing the story as a whole.

II. STUDY OF THE PLOT

To understand the "artistic" construction of the plot, the relation of parts to the whole, a detailed and analytical study is necessary. The essential characteristic of the plot of a drama is the "opposition" of ideas and passions as represented by certain "persons" of the play.

By the "persons of the play" we mean those individuals who are presented to the imagination as performing the action of the play, while the word "character" refers to the distinguishing traits of a "person." For convenience, the drama is divided into "acts," each of which has a definite purpose; and each act is divided into "scenes," each of which has a certain relation to the act. In studying the plot, the student should make a systematic "outline" of each act as it is divided into scenes, so as to show how many plots, or threads of plot, there are; where each begins, leaves off, is continued, and how the threads of plot are interwoven.

ACT I

This act INTRODUCES the principal persons and the principal plot, or plots.

SCENE I. Who are the two principal persons introduced? What is the relation of the others to these two? State briefly the facts of the story introduced in this scene. How does the close of the scene arouse curiosity?

SCENE II. Who is the principal person? Who is next in importance? What is the most interesting element of plot in this scene? Why? How many suitors does Nerissa mention? Does the servant make a mistake in saying that "four" of them intend to leave?

SCENE III. What new person? Important, or not? What is the relation of this scene to Scene I? to Scene II? What third element of plot is introduced?

What are the "oppositions" in this act?

ACT II

The purpose of this act is to DEVELOP the threads of plot introduced in Act I.

SCENE I. With what parts of Act I is this scene connected? how?

SCENE II. How is the first part of this scene in contrast with what precedes (*a*) in regard to the persons; (*b*) in regard to the general tone? What is the effect of the contrast? How does Launcelot serve to intensify the "opposition" between Shylock and Bassanio? Where does Shylock, in Act I, give us a hint in regard to the unfriendly relations between himself and Launcelot? How does Gra-

tiano's determination to go with Bassanio to Belmont develop the plot?

SCENE III. What new person? Where did we have a hint that Lorenzo had some "scheme" on foot? Is Launcelot in love with Jessica? How does the presence of Launcelot join this scene to preceding scenes?

SCENE IV. How does this scene join Acts I and II? How will Lorenzo's scheme affect the enmity between Shylock and Antonio?

SCENE V. How does Shylock contradict a statement he made in I, iii (Act I, Scene iii)? Account for his change of will. What will be the result of Shylock's intrusting his keys to Jessica? Why is Launcelot so eager to have Shylock attend the supper? How does Launcelot give Lorenzo's message to Jessica? Give examples in this act of "dramatic irony"; that is, situations, or speeches, which the reader knows will have a result just the opposite of what the interested person intended.

SCENE VI. What is the reason for making this a separate scene? To what preceding scene is the close of this scene related in plot?

SCENE VII. What has the Prince been doing since Scene I? Why are Scenes VII and IX necessary in this act?

SCENE VIII. How much time has elapsed between this scene and II, vi? What statement leads us to suppose that Shylock will wreak vengeance on Antonio for the abduction of Jessica—if he has a chance? and what statement leads us to believe that he may have the chance?

SCENE IX. What very important facts in regard to the choosing of the casket are here mentioned for the first time? How does the conclusion of this scene refer to preceding scenes, and arouse curiosity in regard to what will occur in the next act?

What subordinate plot is introduced and completed in this act? What is its relation to the main plot? What was the author's purpose in introducing the long dialogue between Gobbo and Launcelot? Are the three chief persons of Act I very prominent in this act? What scenes of this act take place in Portia's house? In Venice? In Shakespeare's time the theaters had almost no scenery such as we use now: to change a placard was about all that was necessary to change a scene; the people imagined the rest.

ACT III

In this act we expect the principal plot, or plots, to reach a CLIMAX.

SCENE I. What threads of plot does this scene take up? How much time has elapsed between the acts? Recall the terms of the bond between Shylock and Antonio. Where has Tubal been mentioned previously? How does Tubal's account of Antonio's losses differ from that of Salarino? What is the effect of each conversation upon Shylock? Upon the development of the plot? Is there any "climax" in this scene?

SCENE II. Summarize the events of the Bassanio-Portia "love-plot," the Antonio-Shylock "revenge-plot," and the Lorenzo-Jessica "elopement-plot." Compare Portia's feeling in the dialogue that precedes Bassanio's choosing with her attitude in each of the other two similar situations. Is there anything in the "Song" that would give Bassanio a hint to choose the casket of "lead"? Refer to another betrothal ring previously mentioned in the play. Why is the betrothal of Gratiano and Nerissa mentioned here? What is the "climax" in the affairs of Bassanio? How does Jessica give a hint as to what the forfeiture clause of Antonio's bond is? What is Portia's attitude in regard to the matter?

SCENE III. What is the "climax" of affairs in this scene? Would the loss of a pound of flesh necessarily cause Antonio's death? Note that Shylock insists on "justice" only.

SCENE IV. With this scene begins the REVOLUTION of the plot, i.e. the introduction of a plan, or plans, that will bring about an ending different from what has been expected.

How is Portia's quickly conceived plan only partly made known?

SCENE V. With what preceding scene does this scene correspond in tone? Why should this light jesting and banter be inserted here?

ACT IV

The REVOLUTION of the plot is continued in this act.

SCENE I. What is Shylock's chief reason for insisting on the execution of his bond? What is his second reason for his demand? 101. Where has Bellario been mentioned previously? What is Shylock's feeling up to the time Portia enters? What is Portia's part in the trial? What is the extent of her authority as Bellario's representative? Why does the poet have Portia enter *after* Shylock has

given his reasons for his determination to have the bond executed? What is Portia's first attitude toward Shylock? toward the law? How does she turn Shylock's hopes into despair? 226. Has anything been said, up to this point, specifying from what part of Antonio's body the flesh is to be cut? In what line does Shylock himself first mention the fact that Portia uses to foil his plan for the judicial murder of Antonio? What line expresses the climax of Shylock's satisfaction? Why was it just to hold Shylock to the very letter of the bond? What is the feeling of the reader (or audience) toward Shylock after the utter failure of his designs and the loss of his property? What becomes of him?

SCENE II. Compare the schemes of Portia and Nerissa with the general tone of the preceding scene. This principle of "rest by change" is used with perfect art in all of Shakespeare's plays that have serious scenes in them.

ACT V

In this act we expect to find the DÉNOUEMENT (*dā nōō mong*), or CONCLUSION, of the whole plot. In "comedy" the dénouement of the affairs of the principal characters is happy or fortunate; in tragedy, it is disastrous. Which kind of play is "The Merchant of Venice"?

Up to this act, what has been the most exciting scene? Where might the play have been ended—in IV, i? Why would that not have been a proper ending for this play?

What is the prevailing mood of the opening lines of this last act? Where does the dialogue change to a light, and then again to a serious vein? What revelations do we expect after the meeting of Portia, Nerissa, Bassanio, and Gratiano? Which of Portia's speeches makes known the good fortune of both Bassanio and Antonio? How are Lorenzo and Jessica made happy? Why must the play now be ended?

COMPOSITIONS

"The Mystery of the Caskets." Introductory sentence, or paragraph—how Portia's marriage had been left, by her father's will, to the lottery of the caskets—her suitors who did not choose—those who did—the successful lover—speak of Jessica's "casket" (II, vi, 28)—the happiness of Portia and Bassanio.

“Morocco’s Choice.” Imagine and describe the entrance of the Prince of Morocco — the room and how the caskets were placed — the thoughts of the Prince before choosing — Portia’s attitude toward him — his meditations while viewing the caskets — the result — his departure.

“The Choice of the Spanish Grandee.” Imagine and describe the appearance of the Prince of Arragon and his retinue — his thoughts as he observed the caskets — what impelled him to choose as he did — the result — remarks, before leaving, in regard to his fate.

“The Noble Bassanio’s Good Fortune.” Bassanio’s true love for Portia — what caused him to believe she loved him — Portia’s feelings before Bassanio chooses — why she has the song sung while Bassanio is meditating — his reasons for rejecting the other two and choosing the leaden casket — Portia’s ecstasy (how does *she* know he has been successful?) — Bassanio’s happiness — the betrothal.

“The Inhuman Bond.” State briefly why Antonio wished to borrow money — the difficulty in securing the loan — the bond.

“Jessica’s Elopement.”

“Launcelot’s Change of Masters.”

“Clouds after Sunshine.” Note the instances in the play of bad news following soon after success, and arrange as a connected essay.

“The Trial Scene.” Narrate, without any comment on the characters, the events of the trial.

“Balthasar’s Exciting Ride.” Portia quickly hits upon a plan to help Antonio — she sends Balthasar to Padua for lawyer’s robes and information — what he finds when he reaches Padua, receives robes and two letters — the return trip to the Ferry. Portia reaches the court at the most critical moment of the trial.

“The Incident of the Rings.” There have been two serious trials in the play, speak briefly of each — the test of the constancy of Bassanio and Gratiano may be treated as a sort of mock trial.

“The Moonlight Scene.” Compare the serious parts of the play and the happiness of the incidents that take place under the mellow light of the moon in the balmy climate of Italy.

“The Love Affairs of Mistress and Maid.” The love of Bassanio and Portia is a romance of the aristocracy; that of Gratiano and Nerissa, of lowlier life — compare the two.

“The Gentle Conclusion of the Play.”

“The Chronology of the Play.” The entire period — point out as

nearly as possible the intervals of time between the various events — show how the poet skillfully manages this part of the play.

“The Interweaving of Plots.” How many threads of plot are used — give briefly the substance of each story — where each is introduced in the play — the importance of each — how the various threads are intertwined, *i.e.* show how Bassanio’s fate depends on Antonio, how Portia’s depends on the caskets, how Antonio’s deliverance depends on Portia, how Lorenzo’s fortune is secured by Portia, how Launcelot is used to cross the threads of plot — the pleasing effect of the whole.

EXPLANATORY NOTES

“The Merchant of Venice” was published just about three hundred years ago, and a thorough mastery of Shakespeare’s language presents to the scholar many difficult and interesting problems. For our present purposes, however, it is only necessary to call attention to and explain those words and phrases which must be expressed in modern English in order that one may understand the author’s thought.

Note: As a rule, the study of figures of speech and other literary ornamentation will be left to the student and teacher for interpretation along the lines previously indicated in this text.

ACT I. SCENE I

Page 256. 6. “want-wit” a person who lacks judgment. 7. “ado” — trouble. 9. “argosies” — large vessels for carrying merchandise. 10. “signiors” — lords, noblemen; “burghers” — prosperous citizens.

Page 257. 11. “pageants” — grand parades of fantastic and gorgeously decorated “floats,” such as are still seen in New Orleans on Mardi Gras and in various large cities during any great festival occasion. What is the figure? 12. “overpeer” — lord it over the smaller merchant vessels. 13. Why would the smaller vessels seem to “curtsy” to the large, lordly ships of Antonio? 15. “forth” — compare I, i, 143 and II, v, 11, and explain the significance of the adverb. 16. “affections” — feelings, in general. 18. “where sits the wind” — from which direction the wind is blowing. 19. “roads” — shallow places near shore where a ship may ride at anchor, as at Hampden Roads, Virginia. 27. “Andrew” — name for a ship, probably used here to mean any large merchant vessel. Note the excessive use

of figurative language in Salarino's speeches; for instance, count the number of figures in lines 22-40. 28. "vailing"—lowering. 35. "this"—what?

Page 258. 50. "Janus"—the Roman god of gates, doors, and avenues; therefore, facing both ways; he is sometimes represented as having one sad and one laughing face. What type of human nature does Janus symbolize? 52. "peep through their eyes"—because their faces are wrinkled with laughter. 54. "other"—others, often so, especially when correlative with "some." 56. "Nestor"—the wise old counselor of the Grecians during the siege of Troy. What is the force of the allusion? 61. "prevented"—anticipated. Who are these "worthier friends"? 67. "strange"—distant, reserved.

Page 259. 74. "respect"—consideration for, anxiety, concern. 78. See "As You Like It," II, vii. 79. "fool"—jester, merry-maker. 81. A disordered liver was supposed to be the cause of melancholy. 90. What must be understood before "do"? "entertain"—maintain. 91. "an opinion of"—a reputation for. 92. "conceit"—thought. 93. "Sir Oracle"—a vain, self-appointed prophet.

Page 260. 99. Read Matthew v. 22, and explain this line in full. 102. "gudgeon"—a small, worthless fish that is very easily caught; "opinion"—see line 91. 108. "moe"—old comparative of "many"—more. 110. "for this gear"—in regard to, or on account of, this affair. 112. "neat's tongue"—tongue of ox or cow. Point out the humor in this speech. 124. "something"—somewhat, to some extent; "port"—style of living. 126. —complain of being abridged.

Page 261. 130. "gaged"—pledged. 138. What does "extremest means" prove to be? 141. "his"—its; "of the selfsame flight"—made for shooting the same distance. 144. "childhood proof"—experiment or experience of childhood. 148. "self"—same, selfsame (141). 154. "circumstance"—hinting, not coming to the point.

Page 262. 160. "prest"—ready. 165. "nothing"—by no means, not at all. 171. "Colchos" or "Colchis," was a region at the east end of the Black Sea. Here the Golden Fleece was guarded by a dragon. Jason, accompanied by several of the heroes of his time, sailed in the ship named "Argo," to obtain the wonderful treasure. Aided by the magic of Medea, the daughter of the King of Colchis, he slew the dragon and secured the Golden Fleece. Explain the figure here. 183. "presently"—immediately.

SCENE II

Page 263. 7. "in the mean" — between two extremes. 10. "sentences" — thoughts, opinions. 13. "churches" had parishes attached to them while "chapels" had none. 18. "blood" — the passions of one's nature.

Page 264. 37. "level at" — guess. 43. "County Palatine" — a count holding office in the palace of the king or emperor, and exercising full regal powers in his own territory. 45. What is understood after "choose"? 47. "the weeping philosopher" was Heraclitus (fifth century B.C.), so called because of his habit of weeping over the follies and uncertainties of human life. 52. "by" — of.

Page 265. 70. "proper" — handsome. 71. "a dumb show" — a pantomime or tableau. 72. "doublet" — a kind of short coat with belt or girdle at the waist; "hose" — breeches, or stockings, or both combined in one garment. 73. "bonnet" — used by Shakespeare to mean a man's hat or headdress. 79. "sealed under" — the person who gave what we call "security" for a note or bond, wrote his name under the signature of the principal debtor. The French frequently aided the Scotch in their wars against the English. Point out the humor in the figure. 86. "an" — old word for "if"; often both were used "an if." 90. "should" — would. In Shakespeare's time the modern distinction between "should" and "would" was not observed strictly. 93. "Rhenish" — wine made from grapes grown along the Rhine River; "contrary" — wrong.

Page 266. 101. "sort" — lot, manner of choice. 102. "imposition" — conditions imposed by her father's will. 103. "Sibylla" — the reference is to the famous sibyl, or prophetess of Cumæ in Italy. Apollo, who had fallen in love with her, granted her request to live as many years as the number of grains of sand she could hold in her hand. But she forgot to ask for the continuance of her beauty, and so became a type of old and wrinkled age in woman. Compare the allusion to Nestor in I, i, 56. 104. "Diana" — goddess of chastity, who obtained from her father, Jupiter, permission to live forever unmarried. 126. "condition" — disposition, qualities, temper.

SCENE III

Page 267. 2. "ducats" — originally gold coins worth about \$2.30 and used in various European countries from the twelfth to the seven-

teenth centuries. It seems that no particular coin is meant here, the word "ducats" being used much as we use "dollars" in counting all kinds of money. 9. "shall be bound"—will give security or surety of payment. 12. "may you stead me?"—can (or will) you help me? 24. "Tripolis"—a seaport of Syria, on the route from Venice to the East. 25. "the Rialto"—the Venetian island on which the great Exchange, or "Board of Trade" of the merchants was situated.

Page 268. 27. "squandered"—scattered, dispersed. 38 f. Read Matthew viii. 28-32, and explain this sentence. 45. "publican"—a Roman taxgatherer who received special privileges and powers from the imperial government. On account of their oppressive exactions in the conquered provinces, of which Palestine, the native land of the Jews, was one, publicans were almost universally detested by the people under Roman dominion. 49. "usance"—interest. In Shakespeare's time "usury" was simply money paid for the "use" of money; there were no legal rates of interest. See also "excess" in line 66. 50. "upon the hip"—a lucky hold on an opponent in wrestling; explain the figure.

Page 269. 62. "soft!"—hold! not too fast! 63. "Rest you fair"—fair fortune be with you. 68. "possessed"—informed. 74. "I do never use it"—it is not my use or custom. 77. Read the 27th chapter of Genesis, and explain the allusions in this speech. 78. "the third"—Abraham (the father of Israel), Isaac, "Jacob." 82. "were compromised"—had made a covenant, or agreement. See Genesis xxx. 25-43.

Page 270. 94. Refer to Matthew iv. 6. 101. "beholding"—obliged, indebted. 103. "rated"—censured vehemently.

Page 271. 111. "Go to!"—an exclamation of reproach, impatience, encouragement, etc., with much the same significance as our modern "Well." 113. "void your rheum"—expectorate your spittle. 130. "breed"—interest. "barren metal"—metal (money) has no natural power of increase, and for this reason accepting money for the use of money was formerly considered wrong and disreputable. Nowadays we think of money not as a metal merely, but as a medium of exchange, and we think it right to pay interest for "the purchasing power" of money; in this last sense, money is not barren metal. 132. "who," etc.—a Latin grammatical construction, used in place of modern English "from whom." 136. "doit"—a small Dutch

coin, worth about a farthing. 141. "Your single bond" — Antonio's personal bond with no other person as security. Was this a kindness on Shylock's part?

Page 272. 144. "condition" — stipulation of the bond. Compare "condition" in I, ii, 126. 145. "equal" — exact. 157. "dealings teaches," etc. — old form for modern English, "Whose own hard dealings teach (or, dealing teaches) them to suspect." 159. "break his day" — fail to pay the debt when due. 164. Note the irony in this line. 166. "for my love" — in regard to my friendship. How could Antonio "wrong" Shylock in this respect? 169 "this merry bond" — where has Shylock used a similar expression? 171. "fearful" — to be feared, not to be trusted, causing fear.

ACT II. SCENE I

Page 273. 7. "Red" blood indicated great physical courage. Compare III, ii, 86. 9. "feared" — frightened, terrified. See I, iii, 171. 13. What positive thought is implied in the words "not solely"?

Page 274. 25. "Sophy" — the Shah (emperor) of Persia. 26. "Solyman" called the "Magnificent" was the Sultan of Turkey from 1520 to 1566 A.D. He conquered many neighboring tribes, and raised the Ottoman Empire to its highest power. 32. "Hercules" — the celebrated strong man of the ancient Greeks. See Mythology for an account of his twelve labors. "Lichas" — servant or "squire" of Hercules. What words must be supplied, in thought, after "dice"? 35. "Alcides" — Hercules was the grandson of "Alceus." 42. "be advised" — be cautious, consider well. 43. "Nor will not" — in Shakespeare's time, two negatives made the negative statement very emphatic (compare modern colloquial speech); not equivalent to an affirmative. To what part of Portia's speech does this first sentence apply? 44. "forward to the temple" — to take the solemn oath (40).

SCENE II

Page 275. 10. "via!" — away! be off! 11. "for the heavens" — for Heaven's sake — a mild oath. In what does the wit of the phrase, as used here, consist? 20. "God bless the mark" — an expression of scorn, sarcasm, or ironical humor. 22. "Saving your reverence," if I may say so without offense. 24. "incarnal" — incarnate; a blunder, ludicrous to those who know what word should be used, but seriously intended by Launcelot to show off his ability to use "big" words.

See also, "confusions" (33), for "conclusions"; "fruitify" (123), for "fructify"; "impertinent" (132), for "pertinent"; note also old Gobbo's "infection" (120), for "affection"; and "defect" (138), for "effect." Just such ludicrous blunders as these are still made frequently by people who have acquired only a very partial and inaccurate knowledge of the use of words.

Page 276. 32. "sand-blind" — half blind. "high-gravel blind" — more than "sand-blind," but not quite "stone-blind," *i.e.* entirely blind. 39. "marry" — an expletive, somewhat intensive, which is a corruption of Mary. A common oath was, "By the Virgin Mary." "sonties" (41), for "saints" is another corruption. 45. "raise the waters" — have some fun at his expense. 46. "Master" — formerly a title of respect which could be used only in addressing one who had acquired or inherited the rank of Gentleman, and the old man knows that his son does not deserve the title. Why does Launcelot repeat the words "Master Launcelot" so often? 49. "well to live" — well-to-do, well off, in good circumstances. Show the absurdity of the phrase. 53. "ergo," Latin for "therefore." 57. In what sense does Launcelot use the word "father"? 58. Look up "The Fates" in your Mythology. Compare Lowell's lines:—

"Spin, spin, Clotho spin;
Lachesis twist, Atropos sever."

Page 277. 64. "hovel-post" — a post used to support the roof of an open shed which protected cattle, etc., from the weather. 76. What is understood after "may"? What does line 89 indicate in regard to Launcelot's position? 91. "fill-horse" — the horse that is hitched up between the thills or shafts of a vehicle.

Page 278. 93. *of his tail.* Make note of all instances in this play of the use of prepositions in a sense different from present good usage. 99. "set up my rest" — finally made up my mind, determined to risk everything. 103. "give me" — *i.e.* you will please me by giving.

Page 279. 125. "cater-cousins" — fourth cousins; the implication seems to be that there is a distant, unfriendly feeling between them. 142. "preferred" — recommended. Why did Shylock wish to get rid of Launcelot? 147. The "old proverb" was, "The grace of God is gear enough." Give full explanation of this example of Launcelot's humor. 152. Trimmed with colored braid or stripes—to indicate that Launcelot is a jester. 155. "table" — the palm of the hand, by

which Launcelot, who pretends to be versed in palmistry, is foretelling his fortune; "swear upon a book" — probably, swear with the hand upon the Bible. The passage has been variously explained: try your hand at it.

Page 280. 157. *line of life*, etc. The "line of life" extends around the base of the thumb toward the forefinger; the "line of heart" is a prominent line nearest the base of the fingers; the "line of fortune" extends lengthwise from the base of the thumb toward the third finger. A "simple," unbroken line indicates continuance of life, love, fortune, etc.; a broken line, the opposite. 181. "liberal" — reckless to the point of taking liberties.

Page 281. 192. "sad ostent" — serious behavior.

SCENE III

10. Is this a characteristic blunder of Launcelot, who may have had in mind the word "inhibit," or does it mean that his tears exhibit feelings which his tongue could not express?

SCENE IV

5. "spoke us yet of" — arranged for, ordered. 6. "vile" — not so good as we want; "quaintly" — neatly, gracefully. 11. "break up this" — break open the seal of this letter. 38. "faithless" — without faith in the Christian religion.

SCENE V

Page 284. 3. "What" — an exclamation of impatience. 18. "to-night" — last night. 20. Launcelot means "approach," but Shylock takes the word in its true, literal meaning. 23. "a masque" — something like a present-day masquerade, except that the disguised persons went to some house where festivities were being held and there performed some sort of dumb show or short play. 25. "Black Monday" — the Monday after Easter, first called Black Monday in 1360 A.D., when Edward III was besieging the city of Paris: the day after Easter was "full dark of mist and hail" and so bitter cold that many of the soldiers were frozen to death.

Page 285. 30. "fife" seems to mean here, one who plays a fife; described as "wry-necked" because he turns his head to one side while he is playing. 36. "Jacob's staff" — see Genesis xxxii. 10, and Hebrews xi. 21. 37. "to-night" — this night. Compare "to-night" in

line 18. 43. Launcelot is punning on the old proverb, "Worth a Jew's eye," which meant any great sum of money, such as a Jew would pay to extortionate rulers, who would threaten to kill or mutilate the rich Jews and in this way procure money when in need of it. 44. "Hagar's offspring"—see Genesis xxi. 9-21, and explain the implied comparison in this line. 46. "patch"—fool, a term of contempt. 47-48. What three comparisons in these two lines?

SCENE VI

Page 286. 1. "penthouse"—a sloping roof, or shed, something like a sort of fixed, wooden awning, built over a door or window for protection from the weather. 6. "Venus' pigeons"—the chariot of Venus, goddess of love, was drawn by doves. 8. "obliged"—pledged in betrothal or marriage; "unforfeited"—inviolable. 11. "untread"—retrace. 16. "abode"—delay.

Page 287. 30. "exchange"—her change of apparel. 37. See V, i, 129 for similar punning on the word "light." 42. "close"—concealing, secret. 44. "gild myself"—explain the figure.

SCENE VII

Page 288. 1. "discover"—uncover, reveal, disclose. 4. "who"—which: the modern distinction between these two pronouns was not always observed by Elizabethan authors.

Page 289. 22. Explain "her virgin hue."

Page 290. 30. "disabling"—disparaging. 40. "mortal-breathing"—living; not a marble statue such as those found at sacred shrines to which pilgrimages were made. 41. "Hyrcanian deserts," a region vaguely thought of as a "land of tigers," south of the Caspian Sea. 42. "throughfares"—thoroughfares. Shakespeare used "through" and "thorough," two forms of the same word, interchangeably. 44-47. A forced, far-fetched figure of speech, called a "conceit." Find other conceits in this play. In II, ix, 98, "such high-day wit," Portia makes fun of the servant's flowery language. 50. What is the antecedent of "it"? 51. "To rib her ceredloth"—to enclose, or be a receptacle for, her shroud. 53. In 1600, the ratio of value between silver and gold was 10 to 1. 56. "an angel"—St. Michael subduing the dragon. 57. "insculped upon"—engraved on the outside.

Page 291. 63. "A carrion Death"—a fleshless skull, a death's-

head. 77. "part" — depart. Compare the first line of Gray's "Elegy," "The curfew tolls the knell of parting day."

SCENE VIII

Page 292. 12. "passion" — uncontrollable rage. Compare "to fly into a passion." 25. Compare "break his day" — I, iii, 159. 27. "reasoned" — talked, conversed. 33. "You were best" — it would be best for you.

Page 293. 39. "slubber" — do carelessly, slur over. 42. "mind of love" — loving mind. 44. "ostents" — refer to a previous use of this word (in the singular). 48. "sensible" — sensitive, full of emotion. 52. "quicken" — enliven; "heaviness" — sadness of heart.

SCENE IX

3. "election" — the act of making a choice.

Page 294. 18. "addressed me" — made myself ready. 25. "By" — for, to be applied to. 26. "fond" — foolish; often so. 27. "martlet" — a diminutive of martin, the barn swallow, or house martin. 31. "jump with" — be on an equal footing with. 33. "then to thee" — make note of other instances in this play where the verb of motion is omitted and only the adverb used. 37. "cozen" — cheat.

Page 295. 40. "estates, degrees," — positions of dignity and rank. 44. The nobility wore their hats on all occasions, even at the table (see II, ii, 190), while those of lower rank stood with the head "bare" in the presence of their superiors. 47. "ruin" — rubbish. 67. "I wis" — a corruption of "ywis" or "iwis" meaning "certainly, to be sure."

Page 296. 70. "I" — refer to line 53. 71. "you are sped" — your fate is decided. 77. "wroth" — misery. 88. "sensible greets" — tangible greetings, tokens of respect, "gifts of rich value" (90). 89. "commends" — compliments. 99. "post" — courier, swift messenger.

ACT III. SCENE I

Page 297. 4. "The Goodwins" — dangerous shallows, about five miles east of Kent, England. They were once an island, owned by Earl Goodwin, which was submerged about the year 1100 A.D. 9. "knapped" — nibbled, gnawed. 15. "the full stop" — keep on till you finish your sentence — come to a period. 21. "cross my

prayer"—explain the figure. 27. Point out the wit in this line; how is it continued?

Page 298. 24. What does the repetition in this line indicate? 29. "complexion"—disposition, temperament, natural bent or inclination. In I, ii, 127, the word is used in its modern sense. 41. "Rhenish" was a white wine; explain the comparison. 45. "smug"—extremely neat in dress. 43-49. Comment on the peculiar repetition that occurs in this speech.

Page 299. 70. "it shall go hard," etc.—paraphrase the passage into modern English. 83. "the curse"—see Deuteronomy xxviii. 15-68, especially verse 32.

Page 300. 88. "so"—"so" many ducats and jewels as he has counted up in his mind. 118. "Leah"—evidently Shylock's dead wife. The "turquoise" was noted not only for its beauty and value, but also for various magical powers ascribed to it, and still somewhat commonly believed.

Page 301. 123. "fee"—engage his services by paying part of his fee or charge for services; this practice is still common among lawyers.

SCENE II

6. "quality"—manner. 15. "o'erlooked"—bewitched, cast a spell upon by means of the power of the eye.

Page 302. 22. "peize"—keep in suspense. 29. "fear the enjoying"—fear that I may not enjoy. 44. "a swan-like end"—there is an old legend that the swan, a songless bird, sang beautifully when dying. 49. "flourish"—a sounding of trumpets.

Page 303. 54. "presence"—dignity of bearing. 55-60. Laomedon, King of Troy, had offended Apollo and Neptune, and in order to appease the wrath of these gods a tribute of a beautiful virgin was offered, from time to time, to the sea monster. At last the fatal lot fell to Hesione, daughter of the king, and she was bound to a rock on the seashore. Hercules, who had been promised a reward of six beautiful horses, slew the sea monster and rescued the maiden. 58. "the Dardanian wives"—the Trojan matrons. 62. Why did Bassanio show "much more love" (54) than Hercules? 73. "least themselves"—least like the reality.

Page 304. 84. Point out the force of the comparison. 87. "excrement"—outgrowth, beard. 88. "beauty"—made up complexions,

wigs, etc. (See line 95.) 91. "lightest"—most fickle, most vain. 97. "guiled"—full of deceit, treacherous. 99. Is "Indian beauty" inconsistent with the principal thought in this sentence? Explain. 102. "Midas" was a king of Phrygia in Asia Minor. Having been permitted by Bacchus to demand any gift he might wish, he asked that whatever he touched might be turned into gold. The request was granted; but when the food he attempted to eat became gold in his mouth, he begged to have the boon recalled. The student should look up the whole story in his text on mythology; John G. Saxe's poetic version of the myth is also very interesting.

Page 305. 115. "counterfeit"—likeness, portrait. So in Hamlet, III, iv, 54, "The counterfeit presentment of two brothers." 126. "unfurnished"—without the other painted eye. 130. "continent"—that which contains something. 140. "by note"—according to the directions in the scroll.

Page 306. 168. "lord"—owner.

Page 307. 182. "every something"—every cry or shout, which, considered by itself, means something. 192. Give two possible meanings of "from me." 194. "bargain"—contract, formal plighting of their troth. 200. "intermission"—delay, cessation.

Page 308. 219. "very"—true.

Page 309. 232. "estate"—condition, the state of his affairs. 237. Explain the figure by referring to a preceding note. 239. "shrewd"—bad, painful, bitter, spiteful. 258. "mere"—intense, absolutely pure, thorough.

Page 310. 272. "confound"—overthrow, destroy. 276. "magnificoes"—chief men of Venice. 277. "persuaded"—argued. 278. "envious"—hateful, malicious. 289. What must be supplied, in thought, before "unwearied" to make it also in the superlative degree?

Page 311. 295. "deface"—cancel, destroy the value of. 308. "cheer"—countenance. 314. "Between you and I"—a grammatical irregularity of the Elizabethan age, which is excused by some writers on grammar.

SCENE III

Page 312. 9. "naughty"—worthless (worth "nothing"), bad. 19. "kept"—lived, dwelt. 27. "For"—because of; "commodity"—commercial intercourse. Shylock was a "stranger" in Venice; that is, he was not a citizen, as Antonio was.

SCENE IV

Page 313. 2. "conceit"—idea, conception. 3. Why "godlike" amity? 7. "lover"—friend; often so in Shakespeare. 9. "customary bounty"—ordinary, commonplace kindness or good will. 12. "waste"—spend, no sense of idling away time.

Page 314. 25. "husbandry"—economy, general oversight. 33. "imposition"—task put upon any one.

Page 315. 52. "imagined speed"—the swiftness of imagination. 69. "quaint"—fanciful, ingenious, cunningly contrived. 72. "I could not do withal"—I could not help it.

SCENE V

Page 316. 3. "I fear you"—I fear for you. 4. "agitation"—Launcelot means "cogitation," thinking the matter over. 14. "Scylla and Charybdis" were mythical monsters, one of whom dwelt on one side of the narrow strait between Italy and Sicily, and the other on the opposite side. In their anxiety to keep clear of either one of them, mariners were in danger of the other. Read Bryant's translation of the Twelfth Book of Homer's "Odyssey." 20. "enow"—old form of "enough." 23. "rasher"—a slice of bacon broiled over coals.

Page 317. 43. "quarreling with occasion"—slighting the business on hand in order to indulge in puns and word-juggling. See also "Defy the matter" in line 57.

Page 318. 74. "a stomach"—means here an appetite, and also an inclination to do a certain thing: a pun on the word.

ACT IV. SCENE I

Page 319. 7. "to qualify"—to mitigate, to soften. 9. "And that"—and since. 10. "envy"—hatred, malice. 20. "remorse"—compassion, pity. 26. "moiety"—part, portion. 29. "a royal merchant"—one who has such great wealth as to be honored with some especial title from the court.

Page 320. 43. "humor"—capricious disposition; odd mood or manners. 46. "baned"—destroyed; literally, poisoned. 47. "a gaping pig"—as roasted entire for the table, and served with a lemon in his open mouth. 49. "affection"—impulses in general (compare "humor," line 43). 58. In what sense was Shylock's case "a losing suit"?

Page 321. 66. "think you question"—bear in mind that you are conversing with. 73. "fretten"—fretted, troubled. 78. "conveniency"—promptitude. 85. "doing no wrong"—what sort of "wrong" has Shylock in mind? 88. "parts"—offices, functions, duties.

Page 322. 110. "tainted"—touched with disease, or crippled in some way.

Page 323. 125. "for thy life"—for permitting thee to live. 127. Pythagoras taught the doctrine of the transmigration of souls. 130. In Europe, down to comparatively recent times, animals were tried in the criminal courts, and were put to death when found guilty. 131. "fell"—fierce, cruel, pitiless.

Page 324. 156. "no impediment to let him lack"—a Shakespearean double negative. Modern English would be "let him have." 163. "take your place"—*i.e.* on the judge's bench. 172. "impugn"—fight against, oppose. 173. "danger"—power, jurisdiction, ability to injure.

Page 325. 177. The peculiar virtue of mercy is free from restraint, is not exercised under compulsion.

Page 326. 207. "truth"—honesty; a "true" man was one who paid his debts. 216. "Daniel"—the name means "God's judge." Read the fifth chapter of the book of Daniel.

Page 327. 244. *more elder*. Double comparatives and superlatives of adjectives are common in Shakespeare. 248. "balance"—a pair of scales. 258. What line in the first part of the scene tells *how* Antonio was "armed"?

Page 328. 278-281. Bassanio's speech is the opposite of "tragic irony": explain. 290. "Barabbas"—see Luke xxiii. 18, 19.

Page 329. 300. Note that Portia does not now consider "the intent and purpose of the law" (240), but she holds Shylock to the very letter of the bond. He is paid back in his own coin.

Page 330. 340. "stay"—wait for.

Page 332. 366. Humble submission on your part may induce me to reduce the penalty to a fine; that is, the half confiscated to the state. Portia decrees (367) that the half due to Antonio cannot be reduced.

Page 333. 393. The twelve godfathers would be the twelve jurymen. 396. An obsolete idiom: express the thought in modern English. 406. This method of "gratifying" (400) a judge was considered the proper thing to do in olden days; "cope"—requite.

SCENE II

Page 335. 6. "advice"—reflection, thought.

Page 336. 15. "old"—used several times by Shakespeare as an intensive adjective; the usage survives in many modern slang expressions, such as "old boy," "a high old time," "any old thing," etc.

ACT V

4. "Troilus"—one of the sons of Priam, fell deeply in love with Cressida, a mythical daughter of Calchas, a soothsayer. But Cressida, after receiving the attentions of Troilus for a while, jilted him for his enemy, Diomedes the Greek. The myth seems to have been invented by a French *trouvère* of the twelfth century. Chaucer tells the story in his poem entitled "Troilus and Cressida," and Shakespeare has dramatized the tale in his play of the same name.

7. Pyramus and Thisbe were mythical lovers of Babylon, whose parents forbade their marriage. Determined to elude the vigilance of their friends, they appointed a place of meeting beyond the walls of the city. Thisbe came first, but, affrighted by a lion, fled to a cave, in her flight dropping her veil, which the lion seized and besmeared with his bloody mouth. When Pyramus arrived he discovered the stained garment, and, supposing Thisbe had fallen a prey to some wild beast, he, overwhelmed with grief, stabbed himself. Thisbe, returning, found her lover dead, and in despair killed herself with the sword he had used.

Page 337. 10. Dido, it is said, was the founder and queen of Carthage, the ancient city on the Mediterranean coast of Africa. Æneas, a Trojan hero, on his way to Italy with a company of colonists, driven by stress of weather into the port of Carthage, was kindly received by Dido, who would have married him; but, obeying the mandate of the gods, Æneas sailed away with his ships, leaving her despondent and forlorn. 13. After Medea had helped Jason to secure the Golden Fleece, she fell in love with him and he took her with him to his native Greece. His father was so aged that he could not assist at the solemnities and rejoicings held in honor of Jason's successful adventure. By means of a broth made of enchanted herbs, Medea renewed the old man's youthful vigor and vivacity. 23. "out-night you"—have a woman's last word. 31. "holy crosses"—set up by the roadside and in sacred places to invite the passers-by to devotion.

Page 338. 47. "his horn"—the postman carried a horn on which he blew blasts to announce his coming. Launcelot, who is bringing the news, imitates the postman by crying, "Sola!" etc. 57. "touches"—notes. 59. "patines"—small plates, usually of gold, used in serving the wafer or bread at the celebration of the Lord's Supper. 61. See Job xxxviii. 7, and learn what you can about the old belief in the music of the spheres.

Page 339. 62. "quiring"—choiring, singing. Why "young-eyed" cherubins? 66. "Diana," *i.e.*, the moon, which had gone behind a cloud. 77. "mutual"—by common agreement. 78. "savage"—wild; "modest"—docile. Compare Congreve's line:—

"Music has power to soothe the savage breast."

80. "Orpheus" was the son of Apollo, from whom he received a lyre. He could play so skillfully that rivers ceased to flow, mountains and trees moved from their places to listen to his music. Orpheus refused to play at one of the orgies held in honor of Bacchus, and he was torn to pieces by infuriated mænads. 87. "Erebus"—the realm of darkness.

Page 340. 99. "without respect"—without considering circumstances. 109. "Endymion"—a beautiful shepherd youth, with whom the goddess of the moon fell deeply in love. Not wishing to have a mortal know that she loved him, she caused Endymion to fall into a deep sleep, during which she visited and caressed him.

Page 341. 121. "tucket"—a trumpet. 127. We should have daylight when the Antipodes have it, if you would come abroad at night. 132. "sort"—allot, dispose of.

Page 342. 147. "cutler's poetry"—verses inscribed or engraved upon swords, the blades of knives, etc. 154. "respective"—careful, considerate. 160. "scrubbed"—stunted in growth.

Page 343. 175. "I were best"—it would be best for me. 199. "contain"—keep, retain in possession.

Page 344. 208. "civil doctor"—a D.C.L., doctor of civil law. 214. "enforced"—obliged, under moral obligation. 215. "shame"—at being thought ungrateful; "courtesy"—the desire to show gratitude. 218. The same figure is used in "Macbeth": "There's husbandry in heaven; their candles are all out;" and in "Romeo and Juliet": "Night's candles are burnt out, and jocund day stands tip-toe on the misty mountain tops."

Page 345. 239. "wealth" — welfare; so the word is used in "commonwealth." 275. "inter'gatories" — interrogatories, questions propounded before sentence was pronounced. The defendant swears that he will "answer all things faithfully."

COMPOSITIONS

"Mythological Allusions." Make note of all the allusions to classical mythology found in this play. In your essay, comment on the number of allusions — speak of several that are either quite prominent or seem to interest you most, giving the connection in which each is used and quoting lines from the play to illustrate your point — the effect of these allusions upon one's interest in the author's language and style.

"Biblical Allusions." Treat in the manner outlined above.

"How the Language of the Play differs from Modern English." When the play was written and why language changes — words that are now obsolete or archaic (quote from the play to illustrate your thought) — words that have greatly changed in meaning — words only slightly changed in meaning — the seemingly strange use of some prepositions — some grammatical peculiarities — the effect of these facts in regard to the language upon the reader's interest in the play.

"The Use of Puns in this Play." The custom of playing upon the different uses of words seems to have been almost universal in Shakespeare's time — make note of all the puns in this play and try to classify them, as, for example, those used for pure humor, those used to relieve for a moment a serious situation, those indulged in merely for the sake of punning; and devote a paragraph to a discussion (with quoted illustrations) of each class — general conclusion.

"Fine Figures of Speech in the Play." Why figures of speech are introduced into a drama — comment on several figures that you think especially beautiful, fitting, forceful, etc., giving the connection in which each is used (do not fail to quote lines from the play to illustrate each of your topic-thoughts) — conclusion.

"Quotations from the Play." Why certain lines are more distinctly remembered than others — quote a number of lines or passages, with interesting descriptive explanations to show the force of each quotation — what use one can make of these quotations.

DIALOGUE AND ACTION

Inasmuch as the study of the dialogue and action is interesting chiefly to the playwright and actor, only a few exercises are given here.

Select several passages in which the dialogue seems especially easy and true to life. Select passages (if any) in which the dialogue seems forced and unnatural. Compare the dialogue between Antonio and his friends with that between Launcelot and his father. Note several places where a long speech is spoken by some person and tell what others, who are on the stage at that time, might be doing. What parts should be characterized by dignified acting? earnest? indifferent? clownish? Of what value are the unimportant parts and actors in a play?

THE STUDY OF CHARACTER

In this study, the student should be very careful to remember that "the play's the thing" to be considered. From a diligent and thoughtful study of what a "person" says and does in the play, an original idea of the *character* of that "person" is formed. This original idea may be enlarged and supplemented by reading the critical essays of various authors, but independent study of the play itself should always come first. The expression of one's own ideas about a character, in one's own way, even though that way be much inferior to the style of cultivated writers, has great value. It develops the habit of investigation, independence, power of thought, and readiness in the use of language — mental abilities which comprise almost the whole aim of education.

"The Character of Portia." Review the parts of the play in which Portia speaks with others, or soliloquizes, or is spoken of by others. Make note of the passages which indicate traits or peculiarities of character that distinguish her, such as — her accomplishments, respect for law, her attitude toward those who came to woo her, toward the one she loved, promptness in deciding, her happy way of relieving those who are on the point of embarrassment, her love of a joke, the nobility of her nature, etc. Make an outline to indicate the arrangement and discussion of these topics in paragraphs. Write the first draft of your essay; revise carefully, introduce quotations from the play skillfully, and try to ornament your style with figures of speech. Satisfy yourself that you can now write more readily and more pleasantly than you could at the beginning of the year.

“Antonio, the Dramatic Hero of the Play.” By dramatic hero, we mean the person whose fortunes have most to do with determining the movement of the drama; his fate is the “exciting force” of the action. Prepare your essay in the manner indicated above.

“Shylock, the Persecuted Jew.” His family — his business — how Jews were treated by the State and even by the Christians — why Shylock was hated — why he hated in return — his fate — what our feeling toward Shylock should be — compare the poet’s picture of Shylock with the prominence of Jews at the present time in nearly every profession and business of life.

“Bassanio, the Masterful Lover.” Discuss his fidelity to his friend Antonio and especially the qualities of Bassanio’s character that were fitted to inspire the love of such a woman as Portia.

“Launcelot, the Buffoon.”

“Jessica, the Discontented Daughter.”

“The Minor Characters of the Play.”

“The Moral Basis of ‘The Merchant of Venice.’” Discuss: Must a drama contain a great moral lesson or philosophy in order to be great? How is the moral truth presented? Is the moral fundamental or incidental? What is the great moral (if any) in this play? What are some of the subordinate moral thoughts? The effect of these ideas upon one who studies the play or sees it acted.

“The Passions of the Play.” Show that the two chief passions portrayed are directly opposite, and how lighter emotions are introduced to relieve the intensity of the strong feelings. Why do these emotions appeal to and affect all kinds and classes of people?

“The Operation of Incident on Character.” Show how certain critical events bring out traits of character not previously observed.

BIOGRAPHICAL NOTES

Presuming that the pupils have acquired the power of appreciating and understanding the best literature, the purpose of these brief notes is simply to mention other works of the authors we have been studying, in order that the student may know what to read with greatest pleasure and profit, after he has left school. No details of biography are given, as these can readily be found in encyclopedias or other reference books; neither is there any extended critical comment, as each reader is a critic for himself. A careful and sympathetic reading of what time and the consensus of public opinion have declared to be the best literature gives a real acquaintance with an author, which no intermediate criticism can afford; and the true biography of an author, that in which we see him "face to face," is that best part of himself which he has given to the world in his writings.

HAWTHORNE

Nathaniel Hawthorne, the most imaginative and artistic of American prose writers, was born in Salem, Massachusetts, in 1804. His ancestry and his surroundings in youth greatly determined the character of his writings, all of which have an air of mysteriousness and a strong moral flavor. His shorter writings are included in "Twice Told Tales," a modern version of old myths; "Mosses from an Old Manse," a series of delightfully interesting stories, of which "Feathertop," is one; "The Wonder Book"; and "Tanglewood Tales." His longer writings are: "The Scarlet Letter," which is considered, by some critics, the best novel in American literature; "The House of the Seven Gables," a powerful and pleasing story; "The Blithedale Romance," which embodies Hawthorne's experiences with the Brook Farm Community; and "The Marble Faun." Hawthorne's greatest literary work was done between 1837 and 1860. He died at Plymouth, New Hampshire, in 1864.

BRYANT

William Cuilen Bryant (1794-1878) is our American Poet of Nature. Although he spent most of his life in New York city as an editor of a newspaper, his heart was with the scenes of natural beauty and grandeur which inspired the great body of his poetry. Besides the three poems given in this book, his most popular pieces are: "The Planting of the Apple Tree," "The Battle-Field," "Green River," "The Death of the Flowers," "Evening Wind," "To the Fringed Gentian." Late in life Bryant produced excellent translations of the two greatest poems of ancient Greece, the "Iliad" and "Odyssey" of Homer. Those who cannot read these poems in the original Greek should not fail to read them in these admirable translations.

JEFFERSON

Jefferson and Lincoln are so well known to every American high school pupil that no biographical mention is necessary here. The best-known literary productions of each are those given in the text.

WORDSWORTH

William Wordsworth (1770-1850) was one of the greatest, though not one of the most popular, of the English poets of the first half of the nineteenth century. His great ideas are liberty, and the spiritual power of Nature. He constantly pleads for simplicity and nobility of life, "plain living and high thinking." He was poet laureate of England during the last seven years of his life. His greatest short poems are: "Ode on Intimations of Immortality from Recollections of Early Childhood," "Tintern Abbey," "The Skylark," "To the Cuckoo," "The Solitary Reaper," "To a Highland Girl," "The Green Linnet," "Lucy," "Expostulation and Reply," and "The Tables Turned." In two long, philosophical poems, of uneven merit, — "The Prelude" and "The Excursion" — Wordsworth attempts an account of the growth of his own mind and poetic powers, especially telling how Nature inspired and instructed him in the higher moral and spiritual life. Wordsworth wrote numerous sonnets, some of which are well known: "Milton," "The World is too Much with Us," "It is a Beauteous Evening," etc.

COLERIDGE

Samuel Taylor Coleridge (1772-1834) was a noted English poet, critic, philosopher, and lecturer. In "The Ancient Mariner," and two fragments, "Christabel" and "Kubla Khan," he introduces much of the weird and supernatural into a poetic story, in order to impress their chief moral import the more strongly. All his poetry is highly imaginative. Other poems are "France — an Ode," "Love," and "Dejection — an Ode." Of Coleridge's prose writings, his "Lay Sermons" and "Biographia Literaria" are of great value, although they are generally too metaphysical and philosophical for young readers.

HOLMES

Oliver Wendell Holmes was born at Cambridge, Massachusetts, in 1809, and was educated at Harvard University, where he afterwards taught anatomy for many years. He wrote a number of short poems, most of which will hardly be long remembered; but a few of them, such as, "The Chambered Nautilus," "The Last Leaf," "Old Ironsides" are worthy to be called masterpieces. His first marked success in literature was the production of "The Autocrat of the Breakfast Table," partly philosophical, partly humorous, and written in a conversational style that was then novel and charming. "The Professor at the Breakfast Table" and "The Poet at the Breakfast Table," are in the same style. Holmes wrote two novels which have been widely read: "The Guardian Angel" to illustrate the author's firm faith in heredity; and "Elsie Venner," with a similar purpose. Holmes was not, strictly speaking, a great literary artist, but his humor, his great store of knowledge, of which he made apt use, and his characteristic and inimitable way of saying things, will always procure for him many appreciative readers. He died in 1894.

LONGFELLOW

The poetry of Henry Wadsworth Longfellow is remarkable for its artistic grace and beauty, and for its deep insight into human life. Longfellow is, perhaps, the most popular of American poets; his poems are simple, musical, full of thought and feeling, and appeal strongly to the sympathies of all people. His three long poems — "Evangeline," "The Courtship of Miles Standish," and "Hiawatha"

—are well known. His best short poems are — “The Reaper and the Flowers,” “The Village Blacksmith,” “Hymn to the Night,” “The Rainy Day,” “The Skeleton in Armor,” “The Wreck of the Hesperus,” “Excelsior,” “The Children’s Hour.” In “Tales of a Wayside Inn” we find several popular poems, such as “Paul Revere’s Ride,” “King Robert of Sicily,” etc. “Morituri Salutamus” (“We, who are about to die, salute you”) is a college anniversary poem of unusual power and beauty. Longfellow has given Americans an excellent translation of the greatest of Italian poems, Dante’s “Divine Comedy.” Longfellow was born in 1807; died, 1882.

WEBSTER

Daniel Webster (1782–1852) was the greatest of American orators, and one of the few foremost orators of the world. His speeches themselves must be read and, perhaps, committed and recited, in order to feel the grandeur of them. “The Bunker Hill Monument Oration” placed him at once among the world’s most noted public speakers. In 1826 he delivered his eulogy on Adams and Jefferson. In January, 1830, Webster delivered his famous “Reply to Hayne,” the greatest speech ever heard in the American Congress; and in the same year, his remarkable speech at the trial of the murderers of Joseph White, the greatest pleading ever delivered in an American court. His last oration was on the Fugitive Slave Law, in 1850.

EMERSON

Ralph Waldo Emerson, the greatest of American essayists and one of the profoundest thinkers of modern times, was born in Boston in 1803, and graduated at Harvard in 1821. Emerson’s ancestors had been clergymen for several generations; but Emerson disliked the imitations of the old orthodoxy, and was the leading spirit of the “Transcendentalist” movement — an idealistic philosophy in which Nature is thought of, not as matter merely, but as a visible symbol of spiritual truth which the soul of man must perceive, enjoy, and interpret. Emerson’s poetry is so profoundly thoughtful and ideal that it is not very popular; but his best known poems are: “Concord Hymn,” “The Snow Storm,” “Ode to Beauty,” “Sursum Corda” (Latin for “Lift up your hearts,”) “Good-by, Proud World.” A little book, entitled “Nature,” published in 1836, attracted the attention of think-

ing people, especially the Transcendentalists, Channing, Ripley, Parker, Thoreau, Margaret Fuller, and others. About this time Emerson came into notice as a public lecturer, a career that he followed for some forty years. One volume of essays appeared in 1841; another in 1844. Emerson's essays and lectures treat of a great variety of subjects, such as History, The Over-Soul, Compensation, Friendship, Love, Heroism, Intellect, Art, The Poet, Character, Manners, Culture, Power, Beauty, Books, etc. Certainly no other American has ever produced a body of literary work of such wonderful power to stimulate and suggest thought as these essays and lectures. In 1850, he published a series of his lectures under the title "Representative Men" — Plato, Swedenborg, Montaigne, Shakespeare, Goethe, Napoleon — a book that should be carefully studied. Other books are "The Conduct of Life," "Society and Solitude," "Letters and Social Aims." Emerson died in 1882.

SHELLEY

Percy Bysshe Shelley (1792–1822) was one of the greatest of English lyric poets. He was an extreme example of the purely poetic temperament, and his poetry is nearly all of an ethereal, soaring character; much of it is somewhat unwholesome. Besides "The Skylark," other noted short poems are "The Cloud," "Adonais," "Ode to the West Wind," "Arethusa," "Hymn to Intellectual Beauty," and several songs.

TENNYSON

Alfred, Lord Tennyson, one of the greatest and most widely known of the poets of modern times, was born at Somersby, England, in 1809. He was poet laureate from 1850 until his death in 1892. His poetry is remarkable for the perfection of its rhythm and melody, and its manly grappling with the great problems of life and destiny which the advance of science and the dissemination of learning have thrust upon us in these last days. Many of Tennyson's lyrics, such as "The Bugle Song," "Sweet and Low," "Tears, Idle Tears," "Come into the Garden, Maud," etc., can hardly be surpassed. Perhaps his best known shorter poems are: "The Lady of Shalott," "The Miller's Daughter," "Lady Clara Vere de Vere," "The Death of the Old Year," "Locksley Hall," "The Brook," "Ode on the Death of the Duke of Wellington," "The Charge of the Light Brigade," "Locksley Hall

Sixty Years After." His great long poems are: "Enoch Arden," "Maud," "The Princess," "The Idylls of the King," "In Memoriam." Tennyson also wrote some dramas, but these did not meet with much popular favor.

BURNS

The darling son of Scotland is Robert Burns, the most gifted lyric poet of his nation. He was born in Ayrshire, Scotland, in 1759. His whole life was a struggle against what he considered adverse circumstances; but in his poetry we see and enjoy only his fine insight into the essential passions of human nature, his wit, and his marvelous lyrical gift. The key-words to his character and writings are *passion* and *sincerity*. Disappointment and dissipation shattered his health, and he died in 1796.

Nearly all of Burns's poetry contains a mixture of Scotch and English; yet one can enjoy the earnestness and melody of his poems even if one is not familiar with the Scotch language. Burns's best poems are: "The Cotter's Saturday Night," "'Tam o' Shanter," "Man was Made to Mourn," "A Winter Night," "Address to the Deil," "The Holy Fair." In "To a Field Mouse," "To a Mountain Daisy," "To a Wounded Hare," the poet shows his intimate sympathy with Nature. But Burns is best known by his "Songs," of which the most popular are: "I Love my Jean," "John Anderson my Jo," "Afton Water," "Auld Lang Syne," "A Red, Red Rose," "The Highland Lassie," "Farewell to Nancy," "Green grow the Rashes," "The Author's Farewell to his Native Country," "Bannockburn" (a thrilling battle lyric), "For A' That, and A' That," "McPherson's Farewell," "Mary Morrison," "To Mary in Heaven," "Coming through the Rye," "It is na, Jean, thy Bonnie Face," etc.

SHAKESPEARE

William Shakespeare, the greatest dramatic poet of modern times, was born at Stratford-on-Avon, England, in 1564. But little is known of his early life and education. About 1587 he went to London, where he became an actor. His first work as playwright was as reviser of some of the plays which were being acted by the company of players of which he was a member. Later he wrote independently, and rapidly rose in public estimation as a play-writer and also as a poet. About 1611, Shakespeare retired from active business life and returned to Stratford to live. He died April 23, 1616.

Shakespeare's poems are entitled "Venus and Adonis," "The Rape of Lucrece" (both based on classical mythology), "A Lover's Complaint," "The Passionate Pilgrim," and 154 sonnets. These writings alone were of such high excellence as to have assured Shakespeare a place among the foremost poets of England. But modern attention and study is devoted chiefly to his dramas, some thirty-five in all. As soon as possible the student of literature should become familiar with the following plays of Shakespeare: comedies — "As You Like It," "A Midsummer Night's Dream," "The Merchant of Venice," "Much Ado About Nothing," "The Tempest"; tragedies — "Romeo and Juliet," "Julius Cæsar," "Macbeth," "King Lear," "Othello," "Hamlet"; historical plays — "Richard III," "The First Part of King Henry VI," "Henry VIII." The poet's other plays are entitled as follows: comedies — "The Two Gentlemen of Verona," "The Merry Wives of Windsor," "Measure for Measure," "The Comedy of Errors," "Love's Labor's Lost," "The Taming of the Shrew," "All's Well that Ends Well," "Twelfth Night," "The Winter's Tale"; tragedies — "Troilus and Cressida," "Coriolanus," "Titus Andronicus," "Timon of Athens," "Antony and Cleopatra," "Cymbeline"; historical plays — "King John," "Richard II," "King Henry IV" (two parts), "King Henry V," "King Henry VI" (second and third parts).

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